

# AMATEUR CINE WORLD

APRIL 1956 • 1s. 3d.

*In This Issue*

**EXCITING EVENING OF  
AMATEUR FILMS**

**GETTING TO KNOW  
MAGNETIC RECORDERS**

**EDITING 8mm.**

**THE RIGHT WAY WITH 9.5mm.**



## **BOLEX B8**

SWISS PRECISION 8mm. CINE CAMERA





We were compelled to suspend camera production owing to the heavy demand for our projectors

.....

Now our factory extensions are complete, we can now, again offer

THE  
**SPECTO**  
**88**  
**CAMERA**

- ★ 14ft. of film with one winding
- ★ 4 Speeds accurately governed
- ★ Single Shots
- ★ Easy and convenient to load
- ★ Unmatched Results on the screen

with f/2.5 F/F Lens

**£38 - 17 - 0**

with f/1 Dallmeyer Lens

**£45 - 3 - 0**

**SPECTO LTD. VALE RD. WINDSOR**



# Wallace Heaton's Notebook

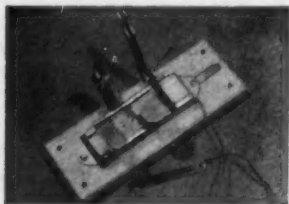
**FOR INEXPENSIVE TITLE MAKING** use Cinescraft felt letters. A complete outfit consisting of 92, 1/4 in. letters and stops, 8 x 6 in. background, tweezers and letter holder is priced at 10/6. Additional sets of letters 1/4 in. modern or 1/4 in. Roman styles cost 4/6 each. 1/4 in. numerals are available at 2/- a set. Black background cards are priced at 1/6 for the 8 x 6 in. size. When ordering, please add 6d. for packing and postage.

**OIL YOUR PROJECTOR THE CLEAN WAY.** The Lubristyl oil pen is the cleanest and most efficient way to lubricate your projector. Light in weight, can be carried in the pocket or left in a drawer without fear of leakage. Like a fountain pen but solidly built with hypodermic nib, the Lubristyl puts oil exactly and only where you want it. Price 12/6, post 6d.

**AVOID EXPOSURE PITFALLS** with the Patheoscope Exposure Calculator. Designed for use with Patheoscope SS, VF and Kodachrome films with corrections for season, time, light and location. Price only 2/3, post 3d.

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← THE GOODS  
ADVERTISED OPPOSITE**

**THE KODAK CINE PHOTO-GUIDE** provides on-the-spot information for movie making with Kodachrome and black and white films in a convenient pocket-size binder. Contains dial computers, tables and brief-to-the-point text for both general and special use. It provides information on exposure, lighting, films, filters, scripts, lenses, depth of field, close-ups, etc. Price 10/-, post 3d.



**THE LYTAX SPLICER FOR 8mm. and 16mm. FILMS.** This inexpensive splicer makes an accurate join quickly and with very little effort. The knife edges and scraper are made of toughened steel and a balanced spring-loaded clamp supplies even and constant pressure to produce a faultless splice. The price including film cement is £1 17 6 post 6d.

## Just Released By Our Film Library

In 16mm. sound by special arrangement with Metro-Goldwyn-Mayer Pictures Ltd., five cartoons in full colour starring those world-famous M.G.M. characters 'Tom and Jerry'. The titles available include the following:

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Also available seven cartoons in colour featuring M.G.M.'s ever popular 'Barney Bear and Droopy'.

Why not make your booking now, the family will enjoy one of these cartoons with your next programme. Please write for further details.

Also available from our library in 16mm. sound are, for the first time, a series of Silhouette cartoons produced by Lotte Reiniger. Five titles are available as follows:

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- ★ THE FROG PRINCE
- ★ THE GRASSHOPPER AND THE ANT
- ★ THE GALLANT LITTLE TAILOR
- CINDERELLA

Write today for your copy of our latest catalogue stating film size used.

★ Also available in 16mm. silent and 8mm.

**HERE'S ANOTHER** first-class book on amateur cinematography by that famous A.C.W. contributor George H. Sewell, F.R.P.S.—*Making and Showing Your Own Films*. This new work is an authoritative guide, expertly written and fully illustrated with 150 photographs and drawings. Every aspect of amateur movie making is covered from an introduction to film gauges to projection, in over 300 pages. Price 21/-, post 6d.

### FOR SHEER CONVENIENCE

Wallace Heaton's spacious premises are unequalled in this country. We have separate departments for enlargers, cine apparatus, still projectors, export, darkroom and lighting equipment, etc., and in these special show-rooms you have every facility to compare make for make, type by type, no matter what the nature of the equipment in which you are interested. Our stock is much larger than that you see in our shop windows—consequently we don't embarrass you by having to dismantle our window display to produce the camera you'd like to examine. The preparations for your visit are, as it were, already made.

It is to your advantage to make use of the shopping facilities we offer our customers. Remember, at Wallace Heaton's the very best service costs you no more, as a comparison of our prices will show. Whatever your requirements, you should visit us—you will be well satisfied.

### THE NEW BERTHIOT PAN

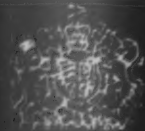
**CINOR ZOOM LENS** for 16mm. cameras has a variable focal length from 17.5mm. to 70mm. which can be adjusted whilst filming. The effect produced is similar to that obtained by mounting the camera on a mobile crane or trolley and tracking to or from the subject. A brilliant reflex-type viewfinder enables you to accurately focus the lens and see just what you are filming, even whilst the camera is running. Pan Cinor Zoom lenses are excellent for filming sports, processions and similar subjects. Price £208 10 0



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**VIEWER.** This is an improved model with a hood fitted over the screen to shade it from extraneous light. With brilliantly illuminated 2 1/2 in. x 1 1/2 in. screen scratch-free film path, for A.C. 200-250 volts. Models for 8mm., 9.5mm. and 16mm. Price £12 17 6. With base-board and rewinder £15 15 0. 8mm. and 16mm. sizes only.

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- Our Cine Department at New Bond Street consists of a large showroom, two demonstration theatres and repair workshops devoted **exclusively** to cine apparatus.
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ALL CAREFULLY TESTED AND FULLY GUARANTEED. THE FOLLOWING IS A SMALL SELECTION FROM OUR LARGE STOCK.



#### ZEISS MOVIKON 16mm. CAMERA

is an instrument of great precision and highly versatile. On the Movikon is found almost all the features of a professional camera including: Zeiss Sonnar f/1.4 lens, coupled rangefinder, adjustable opening shutter to 1/1,250th sec., takes 50ft. or 100ft. spools, 4 speeds, 12-64 f.p.s., single picture action, rewind shaft, delayed action release and automatic parallax compensation. Price with case £110 0 0

#### 8mm. CAMERAS

G.B.-Bell & Howell Sportster, f/2.5 lens, outfit case ...	£38 10 0
G.B.-Bell & Howell model 624, f/2.3 lens, case ...	£24 10 0
Zeiss Movikon 8, f/1.9 lens, case ...	£43 10 0
Pailard Bolex C8, f/2.5 lens, case ...	£46 0 0
Bell & Howell 134, f/3.5 lens, case ...	£28 0 0
Revere 88, f/2.5 lens, case ...	£30 0 0
Kodak 25, f/2.7 lens, case ...	£18 10 0

#### 9.5mm. CAMERAS

Patheoscope H, f/2.5 lens, case ...	£19 10 0
Patheoscope H, f/1.9 ctd. Berthiot lens ...	£32 10 0

#### 16mm. CAMERAS

Pailard Bolex H16, f/1.5, W.A., telephoto lenses, case ...	£110 0 0
Kodak 8, f/1.9 lens, case ...	£30 0 0
Bell & Howell 70DA, 3 lenses, case ...	£147 10 0

Kodak 8B, f/3.5 lens, case ...	£20 0 0
Agfa Movex, f/2 lens, 4 speeds, case ...	£32 10 0

#### 8mm. PROJECTORS

Kodak 8-46, 200w. lamp...	£19 17 4
Kodak 8-30, 100w. lamp...	£10 0 0

#### 16mm. PROJECTORS

Specto 500, 500w. lamp, case ...	£37 10 0
Eumig Super, 250w., reverse, stills ...	£25 0 0
Kodak D, 300w. lamp, case ...	£17 10 0
Dekko 126, 500w. lamp ...	£29 10 0
Specto Standard, 100w. lamp ...	£27 10 0

#### 16mm. SOUND PROJECTORS

Ampro Stylis, with transformer ...	£125 0 0
Micron XXV, single case model ...	£120 0 0
G.B.-Bell & Howell model 621, 12in. speaker ...	£165 0 0

### EASY PAYMENT 50% DEPOSIT



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- Everything we sell is guaranteed. The equipment we offer is carefully chosen from reputable makers and upon that knowledge our after-sales service is based.
- The Wallace Heaton Film Library is the most comprehensive in the country with a wonderful range of films in all standard sizes, silent and sound. Our catalogue is free on request—please state film size.
- Our cine services include: a mobile cinema unit, editing and titling service, repairs to all types of cameras, projectors and lenses, and 16mm. film production.



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## AN EXCELLENT RANGE OF NEW APPARATUS

BY FAMOUS MAKERS INCLUDING PAILLARD, G.B.-BELL & HOWELL, KODAK, SPECTO, ZEISS, EUMIG, KEYSTONE, AMPRO AND OTHERS.

### NEW 8mm. CAMERAS

G.B.-Bell & Howell 624, f/2.3 lens ... £30 4 7

G.B.-Bell & Howell Sportster, f/2.5 lens ... £45 17 5

G.B.-Bell & Howell Sportster, f/1.7 lens ... £62 11 0

G.B.-Bell & Howell Viceroy, f/2.5 lens ... £62 0 7

G.B.-Bell & Howell Viceroy, f/1.7 lens ... £78 14 2

Paillard Bolex C8, f/2.5 lens ... £58 7 7

Paillard Bolex C8, f/1.9 lens ... £76 9 0

Paillard Bolex C8, f/1.5 lens ... £108 8 5

Paillard Bolex B8, f/2.5 lens ... £72 5 7

Paillard Bolex B8, f/1.9 lens ... £90 7 0

Paillard Bolex B8, f/1.5 lens ... £122 6 5

Eumig Electric, f/2.8 lens ... £33 7 2

Eumig C3, f/1.9 lens ... £75 1 2

Zeiss Movikon, f/1.9 lens ... £54 16 4

Kodak Eight-55, f/2.7 lens ... £41 14 0

Nizo Heliomatic with two lenses ... £149 12 4

Keystone Bel Air, f/2.5 lens ... £55 11 5

### NEW 9.5mm. CAMERAS

Pathoscope H, f/2.5 lens ... £27 16 0

Pathoscope H, f/1.9 lens ... £47 14 6

Pathoscope II, f/2.5 lens ... £43 14 6

### NEW 16mm. CAMERAS

G.B.-Bell & Howell Autoload, f/1.9 lens ... £93 16 6

G.B.-Bell & Howell Autocurrent, f/1.9 lens ... £111 17 11

Paillard Bolex H16, f/1.9 lens ... £180 14 0

Paillard Bolex H16, f/1.5 lens ... £210 11 0

Paillard Bolex H16, f/1.4 lens ... £221 0 2

Reinette 16, with 2 lenses ... £153 2 7

Pathe Webbo, with 2 lenses ... £248 8 9

**NEW 8mm. PROJECTORS**

Noris Super, 500w. lamp ... £31 19 0

Eumig P8, 12v. 100w. lamp ... £32 0 0

G.B.-Bell & Howell 625, 500w. lamp ... £35 0 0

Specto Popular, 500w. lamp ... £33 0 0

Specto 500, 500w. lamp ... £39 15 0

Kodak Eight-500, 500w. lamp ... £42 0 0

G.B.-Bell & Howell 606H, 500w. lamp ... £57 0 0

Eumig P26, 500w. lamp ... £61 7 0

Paillard M8R, 500w. lamp ... £68 0 0

**NEW 9.5mm. PROJECTORS**

Specto Standard 100w. lamp ... £37 10 0

Pathoscope Gem, 100w. lamp ... £37 10 0

Specto 500, 500w. lamp ... £48 10 0

**NEW 16mm. SILENT PROJECTORS**

Specto Standard, 100w. lamp ... £37 10 0

Specto 500, 500w. lamp ... £48 10 0

Eumig P26, 500w. lamp ... £61 7 0

G.B.-Bell & Howell 613H, 750w. lamp ... £75 0 0

**NEW 16mm. SOUND PROJECTORS**

Danson 540 ... £155 0 0

Micron XXV ... £165 0 0

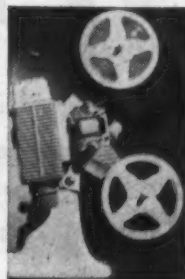
G.B.-Bell & Howell 626, AC/DC ... £205 0 0

G.B.-Bell & Howell 622 Sapphire ... £252 0 0

G.B.-Bell & Howell 630 mag./op. ... £350 0 0

B.T.H. 451 magnetic/optical ... £350 0 0

Ampro Stylis magnetic/optical ... £430 10 0



## THE NEW ASTRO 8mm. PROJECTOR

500w. direct lighting,  
optical framing, 400ft.  
spool capacity, 20mm.  
f/1.6 lens, geared rewind

£37 10 0

**BALANCE PAYABLE OVER 2 YRS.**



**THE AMAZING  
AUTOMATIC  
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**For PERFECT SPLICES**



Attachable to any Premier De Luxe Model Film Joiner. It ensures perfect splicing on both 16mm. and 8mm. Film Stock.

£12 12 0 (including joiner)

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**New Model  
ELIZABETHAN**

**'56'**

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**52 Gns.**

Still further improved, this already popular model now offers in the new Elizabethan 56 better value than ever, at no increase in price. Note the new specification:

- ★ Push button controls.
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- ★ Three motor drive. Servo braking.
- ★ Internal mixing facilities for separate mic. and gram. inputs.
- ★ May be used as a Tape Recorder, Hi-Fi amplifier, record reproducer, or for public address work.
- ★ 12 months' guarantee.
- ★ Supplied complete with mic. and tape.

Available for only **£3 12 0** deposit, and balance over 12, 18 or 24 months.

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# SPECTO

*famous for twenty years  
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**HAVE NOW ENTERED THE EXACTING FIELD OF**

## **HIGH FIDELITY AUDIO EQUIPMENT**

**If you are interested in the faithful reproduction of music write for particulars of**

**SPECTONE 5-10 MULLARD AMPLIFIER**

**SPECTONE TAPE REPRODUCER**

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(GRO. 2691/2102)

### NEW CAMERAS

G.B.-Bell and Howell 603T 16mm. Auto- turret camera with 1in. f/1.9 T.T.H. lens	£106 13 3
16mm. G.B.-Bell and Howell 603 Auto- load, 1in. f/1.9 T.T.H. lens	£89 8 9
8mm. Paillard Bolex B8, f/1.9 focusing lens	£86 2 6
8mm. Dekko 128, f/2.5 fixed focus lens	£33 0 0
8mm. Kodak 8-55, spool, f/2.7 lens	£39 15 0
8mm. G.I.C. camera, f/2.5 lens	£31 10 0
8mm. Bauer 88C, with 4 sp., f/2.7 lens	£47 10 0

**SPECIAL OFFER**  
**Bolex H16**, latest model  
 with 1in. f/1.9 Taylor  
 Hobson, 2in. f/1.9  
 Dallmeyer £209 16 11  
 8mm. Bolex C8, f/1.9  
 Yvar lens, indistin-  
 guishable from new  
 £68 12 9

**WE WANT  
TO BUY  
ALL TYPES  
OF  
CINE  
CAMERAS**

### NEW ACCESSORIES

<b>Holdall Cases</b>	
Rox holdall, take Bolex or Sportster	£4 17 5
Rox, professional best brown hide, with five compartments, will take camera, meter and films	£12 14 5
<b>Screens</b>	
Stevo, 32 x 24in., beaded	£3 9 6
Stevo, 32 x 24in., white	£2 12 6
Stevo, 40 x 30in., beaded	£4 9 6
Stevo, 40 x 30in., white	£3 6 0
Celfix, 40 x 30in., beaded	£13 12 6
Celfix, 40 x 30in., white	£11 5 0
Blitz, 40 x 30in., beaded	£8 5 0
Blitz, 40 x 30in., white	£6 12 6
Blitz, 50 x 40in., beaded	£10 5 0
Blitz, 50 x 40in., white	£8 7 6
<b>Special Offer</b> Second-hand S.R. tape recorder, with mike	£25 0 0

## CAMERA AND PROJECTOR BARGAINS

### SECOND-HAND CAMERAS

16mm. Mag. Cine Kodak, f/1.9 lens, 3 speed, with case	£45 10 0
16mm. Cine Kodak, model B, f/3.5 lens, spool loading 100ft. or 50, with slip-in type case	£17 10 0
16mm. B8, f/1.9 lens	£30 10 0
16mm. Bell Howell triple turret Autoload, f/1.5 lens	£82 10 0
8mm. Dejur Citation, f/2.5, 4 speed	£30 0 0
8mm. Bell Howell Filmo, f/2.5 lens and 1½in. f/4 Dallmeyer, 4 speed, slip-in case	£37 10 0
8mm. Cine Kodak Eight, model 20, f/1.9 lens	£36 10 0
8mm. Cine Kodak Eight, model 60, with case	£42 10 0
8mm. Dekko, 4 speed, f/2.5 lens	£34 10 0
9.5mm. Pathe Pat camera	£8 8 0
9.5mm. Dekko, foc. f/1.5	£25 10 0

### SECOND-HAND PROJECTORS

16mm. 601 G.B.-B. & H. projector and speaker	£160 0 0
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16mm. Ampro Premier 20 sound projector, with two speakers	£150 0 0
16mm. 100w. Specto projector	£24 10 0
16mm. Kodascope C 100w. projector	£12 10 0

### SECOND-HAND LENSES

1½in. f/4.5 telephoto, to fit 8-60 camera	£22 10 0
f/4.5 78mm. anastigmat, for Cine Kodak B.	£12 10 0
1in. f/1.9 Taylor Hobson projection lens, for 16mm.	£6 10 0
2in. f/1.6 anastigmat, for M.C.K.	£30 10 0
W.A. 15mm. f/2.7 anastigmat, for M.C.K.	£36 0 0
2in. f/1.9 Dallmeyer	£14 10 0

### NEW LENSES

1½in. f/1.9 coated Dallmeyer, for Bolex L8	£18 4 5
1½in. f/1.9 coated Dallmeyer, for Viceroy	£18 4 5
3in. f/3.5 coated Dallmeyer, for Sportster	£22 11 6
1in. f/1.9 coated Dallmeyer, for Viceroy	£16 16 10
1in. f/1.9 Taylor Hobson, for 16mm. camera	£25 0 5
1½in. f/4 Dallmeyer Popular 8mm.	£12 15 9

## HIRE PURCHASE TERMS OVER £20

# DOLLONDS



*photographic service*

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## 8mm. G.B.-Bell & Howell Model 624

This camera has already attracted the attention of 8mm. users everywhere. Another design from that household name in quality cine apparatus, featuring all that is admired in the famous G.B.-Bell & Howell products. This is YOUR camera at

**YOUR price!** Featuring: Calculator dial that automatically sets the lens aperture; extra large viewfinder window; continuous, lock-run and single shots release button; 16mm. f/2.3 lens; constant single speed shutter; 25ft. spool loading double run film is used. The Model 624 Camera costs ... .. £30 4 7

### CINE PROJECTORS

8mm. U.C.C. Univex, with transformer, excellent condition ... ..	£5 5 0
8mm. Kodascope, Model 45, case, excellent condition ... ..	£25 0 0
9.5mm. Dekko, pre-war model, good condition ... ..	£8 10 0
9.5mm. Specto, 100 watt, very good condition ... ..	£18 10 0
16mm. Kodak, Model 16-10, 750 watt, complete with transformer, case, excellent condition ... ..	£42 10 0
16mm. Kodascope, 300 watt, resistance and case, very good condition ... ..	£15 15 0
16mm. Dekko, 500 watt, excellent condition ... ..	£27 10 0
16mm. Bell & Howell, pre-war model, 250 watt, with three lenses, complete in case, very good condition ... ..	£22 10 0
16mm. Kodak K50, 500 watt, resistance, very good ... ..	£28 10 0
16mm. Kodascope Model E, case, very good condition ... ..	£18 10 0

### MISCELLANEOUS ACCESSORIES

1in. f/2.5 coated Wollensak, suitable for any standard 16mm. camera, excellent ... ..	£9 9 0
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4in. Positive Viewfinder, or Bell & Howell Autoload, as new ... ..	£2 15 0
16mm. G.I.C. Editor Viewer, very good condition ... ..	£9 9 0
8mm. Wakefield Editor, complete with box, excellent ... ..	£12 10 0
Leather Case, for Kodak Royal, good condition ... ..	£3 10 0
16mm. f/1.5 Wide Angle Meyer, excellent condition ... ..	£15 10 0

### CINE CAMERAS

8mm. Dekko, Model 128, f/2.5 lens, as new ... ..	£21 0 0
8mm. Agfa Movex, f/2.8 lens, cassette loading, excellent ... ..	£17 10 0
8mm. Kodak 8-20, f/3.5 lens, excellent condition ... ..	£18 10 0
Cine Kodak Magazine, f/1.9 interchangeable lens, good condition ... ..	£42 10 0
Cine Kodak Magazine, f/1.9 interchangeable lens, complete with case, excellent condition ... ..	£59 10 0
16mm. G.I.C., f/1.9 interchangeable lens, case ... ..	£29 10 0
16mm. Bell & Howell Filmo, f/3.5 lens, case, very good ... ..	£30 0 0
16mm. Cine Kodak Magazine, f/1.9 interchangeable lens, 3in. Kodak telephoto and Kodak wide angle lens, complete with case, excellent ... ..	£115 0 0

## 8mm. G.B.-Bell & Howell Model 625



A worthy companion to the camera described above. The keynote of this projector is simplicity of operation. Featuring 500 watt illumination; f/1.6 highly corrected projection lens; plugs directly into A.C. mains; 400ft. spool capacity; full adjustments and controls. The Model 625 Projector, with 500 watt lamp, is ... £35 0 0

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28 Old Bond Street, W.1.  
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191 Tottenham Court Road, W.1.  
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70 Notting Hill Gate, W.11.  
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17 Topsfield Parade, Crouch End N.8.  
41 Bond Street, Ealing, W.5.  
N. HARROW: 537 Pinner Road.  
WATFORD: 197 St. Albans Road.  
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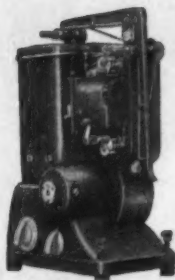
LEEDS: 37 Bond Street.  
55 The Headrow.  
SWANSEA: 34 Castle Street.  
YEovil: 2 High Street.  
SALISBURY: 17 and 19 Catherine Street.  
NEWPORT (Mon.): 43 Commercial Street.  
CANTERBURY: 38 High Street.  
RAMSGATE: 32 Queen Street.  
LIVERPOOL: 65-67 Dale Street.  
71 Bold Street.  
NORTHAMPTON: 63 Abingdon Street.  
MANCHESTER: 95-97 Deansgate.  
HEREFORD: 29 High Town.  
BRIGHTON: 33 St. James's Street.

# DOLLONDS



## photographic service

### SPECTO 500 PROJECTORS



These British made projectors represent instruments of the highest quality, both in design and operation. Very great brilliance is obtained from the 500 watt lamp, and maximum lamp life is ensured by the special switch system which affects pre-heating of the lamp filament. The spool arms accommodate up to 800ft. capacity and may be folded to provide a carrying handle. A power driven rewind is installed. Specto 500 Projectors are for use on 200/250 volts A.C./D.C.

8mm. model (direct on mains) ... ..	£33 0 0
9.5mm. model, with 1 1/2 in. lens ... ..	£48 10 0
16mm. model, with 2 in. lens ... ..	£48 10 0
Dual 9.5/16mm. model, with 2 in. lens ... ..	£56 0 0
Dual 8/16mm. model, with 2 in. lens ... ..	£60 0 0
1 1/2 in. projection lens, for 8mm. projection on the Dual 8/16mm. model ... ..	£6 15 0



### The Haynorette Mark II

#### THE FINEST VALUE IN ANIMATED CINE EDITORS

This is what you demand from a good Cine Editor, and this is what the HAYNORETTE gives you:

- Smooth and flickerless performance.
- Brilliant illumination.
- Absolute freedom from film scratching.
- Instant framing device.
- Extreme simplicity in threading the film.

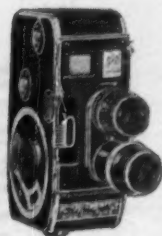
All featured in the Haynorette, and look at the price!

**£12 17 6**

Available either for 8mm., 9.5mm. or 16mm.

### Paillard Bolex B8

#### 8mm. TWIN-TURRET MODEL



Evolved from the famous L8 model, this new camera features seven speeds; the variable viewfinder makes use of the "zoom" principle for setting appropriate viewfinder for 12.5, 25 and 36mm. focal lengths. The footage indicator is much more easily seen being now beneath the viewfinder window. The shutter release has been improved in design for easier operation, with safety lock and "lock-run" positions.

The B8 is complete with f/1.9 Yvar, coated and in focusing mount with cable release

**£90 7 0**

B8 camera with 12.5mm. f/2.5 Yvar, coated, in focusing mount ... ..	£72 5 7
B8 camera with 12.5mm. f/1.5 Switar, coated, in focusing mount ... ..	£122 6 5
B8 camera with 12.5mm. f/2.8 Yvar, coated, in focusing mount, with four built-in Wratten filters (Haze; 85; Yellow; Red) ... ..	£86 3 7
Leather Ever Ready case ... ..	£5 4 3



### Cine Weston Master II

Usually spoken of, quite simply, as "The Meter Most Photographers Use". What higher praise could there be? This British-made meter has one of the most comprehensive calculator dials to be found on any instrument. This meter is one of the soundest guides to cine exposure that you could choose, and will therefore give you a constant result with greater success in your cine photography. (Also available is the Universal model, at the same price.)

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VICEROY with f/2.5 T.T.H. lens	... £62 0 7	Viceroy with f/1.7 T.T.H. lens	... £78 14 2
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W.A. 6.5mm, f/1.75 Taytal	... £25 0 5	1 1/2 in. f/1.9 Serital	... £26 8 2
1 in. f/1.9 Serital	... £25 0 5	2 in. f/3.5 Telekinic	... £27 16 0

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624 camera, 1/2.3 ctd. lens	...	...	...	...	£30	4	7
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Sheath case	...	...	...	...	£2	0	0



8mm. double run film.  
Picture-window viewfinder for easy viewing.  
3 way release button, normal run, single frame and continuous run.  
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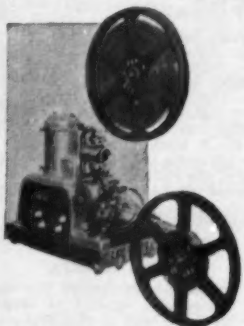
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**NEW AMPRO EDUCATIONAL PROJECTOR**

*This fine Projector fulfills a long felt want for a first class machine at a reasonable price.*



**SPECIFICATION :**

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  - One case only which contains speaker
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  - 8in. Goodmans quality speaker
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A good animated viewer at a reasonable price. HKS 8mm. animated viewer for fitting to existing rewinder. Gives picture 10 times linear size.

Works direct from mains.

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We recommend this fine 8mm. **MOVIKON** cine camera. Easy loading. Easy hold. f/1.9 Zeiss lens. Focusing down to 8 inches. Large optical viewfinder. Perfect results in B. & W. or colour.

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## G.B.-Bell & Howell 624

8mm. Camera

£3



With f/2.3 lens and easy-to-work exposure setting dial, large viewfinder, long running motor, 3-way start button giving normal and continuous running, and single shots. Price £30 4 7. Delivered for £3 deposit, then 8 monthly payments of 74/11; or £10 4 7 deposit then 15 monthly payments of 29/4. Any other deposit to suit.

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Special condenser system and f/1.6 lens permits pictures on screen up to 6ft. wide. 500 watts. Capacity 400ft. A simple and fool-proof instrument. Price £35.

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New, elegant 500 watt projector, completely silent motor, variable speed, self-oiling. Choice of 20 or 25mm. lens. 400ft. spool capacity. Price £37 10 0. Sent for £4 deposit, then 8 monthly payments of 92/1, or deposit of £12 10 0, then 15 monthly payments of 36/8. Suggest any other deposit that suits you better.



## Paillard Bolex C8

8mm. Camera

£6

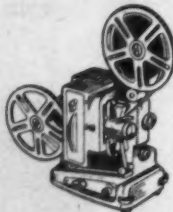


Precision-built camera for the connoisseur, capable of seven speeds as well as single shots. With f/2.5 lens, variable optical viewfinder and many unique features. Price £56 7 7. Yours for £6 deposit, then 8 monthly payments of £7 4 1; or deposit £20 0 0, then 15 monthly payments of 56/4. Let us quote terms for any other more convenient deposit.

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With 500 watt lamp for crisp pictures, 400ft. spool capacity, built-in resistance for A.C. and D.C. mains. Price £68 0 0. Sent for only £7 deposit then 8 monthly payments of £8 7 8; or £22 14 0 deposit, then 15 monthly payments of £3 6 0. Any other deposit to suit.



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Tape Recorder

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The tape recorder everyone can afford! Compact, made to a fine standard of precision engineering, works off any voltage A.C. High-fidelity permanent magnet loudspeaker. Price complete with microphone and tape ... £54 12 0. Delivered to you for only £6 deposit, then 8 monthly payments of £6 13 6; or deposit £18 4 0, then 15 monthly payments of 53/4. Any other deposit to suit.

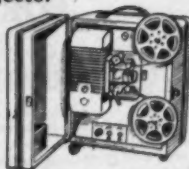


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### Kodak Eight-500 8mm. Projector

With 500 watt lamp and special double condensers giving extra brilliant picture. 1in. f/1.6 lens, handy carrying case. Price with one 8mm. 200ft. reel £42. Sent for only £4 deposit then 8 monthly payments of 104/6 or £14 deposit then 15 monthly payments of 41/1.



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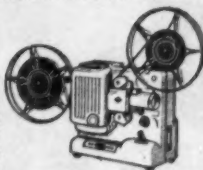
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### Eumig Electric 8mm. Camera

No winding, no focusing, always ready to shoot, this unique camera is driven by flashlamp battery. Fitted with f/2.8 lens, comprehensive exposure guide, provision for single film exposures. Price £33 7 2. Delivered for £3 10 0 deposit, then 8 monthly payments of £4 2 2; or £11 7 2 deposit, then 15 monthly payments of 32/3. Let us know if any other deposit is more convenient.

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Small and handy, with low voltage lamp, runs from mains. f/1.6 lens, 400ft. reels. Price £32. Sent for £3 10 0 then 8 monthly payments of 78/4; or £10 14 0 deposit then 15



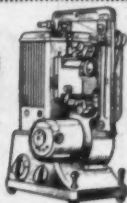
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### Specto 8mm. Projector

With mains voltage 500 watt lamp, ball bearing motor, 800ft. spool arms. Easy to operate and maintain, and guaranteed for one year. f/1.6 projection lens. Price £33. Delivered for £3 10 0 deposit, then 8 monthly payments of £4 1 1; or £11 deposit, then 15 monthly payments of 32/3. Any other reasonable deposit accepted.

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### Weston Master II (Cine)

The exposure meter used by experts all over the world. For all films, and light conditions. Robust, yet made like a watch with jewelled bearings. Price £10 16 3. Sent for only 10/- deposit, then 8 monthly payments of 28/8.

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WHICH suits you best? A small deposit and the rest over 8 months, or a larger deposit then 15 smaller payments? DIXONS offer both plans. But if the deposits shown aren't convenient, suggest your own and we will quote our lowest terms. In any case deposit secures delivery in 3-4 days.

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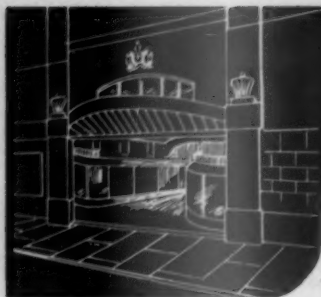
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### CAMERAS

Paillard Bolex H16 pre-Filter slot model fitted with 1in. f/1.4 Switar, multi-focal finder, case £125 0 0

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Paillard Bolex H16 pre-war model fitted with 1in. f/1.5 Dallmeyer, f/1.5 Dallmeyer wide angle, 2in. f/1.9 Dallmeyer, case ... £125 0 0

8mm. Eumig C3, f/2.7, without exposure meter £30 0 0

8mm. Bauer 80, f/1.9 ... £30 0 0

8mm. Revere magazine loading, f/2.5 ... £45 0 0

8mm. Kodak magazine loading, f/1.9 ... £49 0 0

16mm. Kodak magazine loading, f/1.9 ... £52 10 0

### PROJECTORS

8mm. Kodascope 8-80, 300w. ... £25 10 0

8mm. Kodascope Home, 200w. ... £18 10 0

8mm. Agfa Movector, 200w. ... £19 10 0

9.5mm. Pathe H, 100w. ... £15 15 0

8mm. Specto 500w., 1in. and 1in. lenses, de luxe case ... £35 0 0

16mm. Danson 540 sound projector ... £85 0 0

9.5/16mm. Specto 500w. Dual projector ... £45 0 0

9.5/16mm. Paillard 500w. Dual ... £60 0 0

9.5mm. Pathe Son sound projector ... £50 0 0

A FEW MONTHS AGO I was contemplating buying a car. I was worried—very worried. One man told me that the xxxx car was made out of biscuit tins and I should have a xxxxx. Then I was told that in the xxxxx car the gearbox would disintegrate after a few months use. For weeks I was unable to sleep until finally I met a dealer who sat me down and just talked about cars in general; within fifteen minutes I knew what car I wanted.

Now it occurred to me, do people when thinking of buying cine equipment go through this semi-mental agony—8mm. f 9.5mm. f 16mm. f 1/3.5 f 1/2.8 f 1/1.9 ?; Bell & Howell ? Paillard Bolex ? or Kodak, etc.

If you are worried and don't know which outfit to buy why not write to us and ask our advice, better still, call in at our showroom and have a chat. You are under no obligation to purchase and even if you already have an outfit perhaps we can help you.

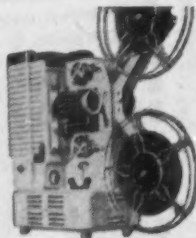
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**8mm. Nizo Heliomatic Camera**  
The most versatile 8mm. camera in popular use. Fitted with 1in. f/1.9 and 1 1/2in. f/2.8 Rodenstock lenses, coupled exposure meter, variable speeds, single shots, back wind, automatic cut out when film finishes, lenses on sliding turret head. Takes standard double eight film. Price ★£142 12 5 Case ★£14 9



**8mm. G.B.-Bell & Howell 406H**  
Fitted with 500w. lamp, 20mm. f/1.6 lens, 400ft. spool arms, still picture device, completely gear driven, motor rewind. Suitable for AC/DC mains. Weight 17 lb.  
Price ... £57 0 0  
Spare lamp ... 37/-



**Eumig P26 8mm. Projector**  
The most versatile of 8mm. projectors. Fitted with 500w. lamp, 400ft. spool arms, motor rewind, reverse, still picture, pilot lamp, built-in resistance for AC/DC mains. Weight 15 1/2 lb. Price less lamp ... £39 10 0 Lamp ... 37/- Case ... £5 0 0



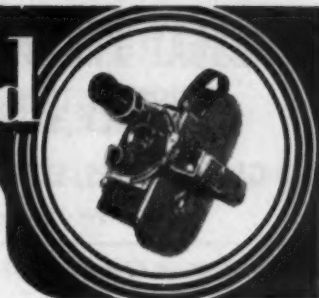
**Paillard Bolex B8 8mm. Camera**  
This camera is the same as the C8 model but incorporates a twin turret head, but does not include the purse type case. Price:  
with f/2.5 focusing lens ... £71 5 7  
with f/1.9 focusing lens ... £90 7 0  
with f/1.5 focusing lens ... £121 4 5  
36mm. f/2.8 telephoto lens £34 15 0  
Solid leather combination case ... £5 0 0



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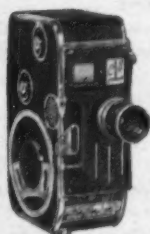
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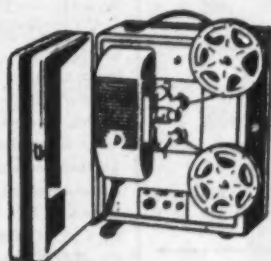
WE INVITE YOU to take advantage of our generous Easy Payment Scheme. Any camera or projector can be yours for an initial deposit of 3/- or 6/8 in the £. With the minimum deposit of 3/- in the £ we accept payment up to 8 months but for those who wish to leave the larger deposit of 6/8 in the £ we can extend payment up to 18 months. In either case the interest charged is exceedingly low. There are no annoying formalities or delays before you receive the goods—delivery is usually within four days. Please write for further details mentioning the equipment that you are thinking of purchasing—we will reply by return.

Should you already be a cine enthusiast and wish to obtain more versatile equipment you will find our exchange terms most competitive and realistic. Send details or post equipment to our Valuation Department



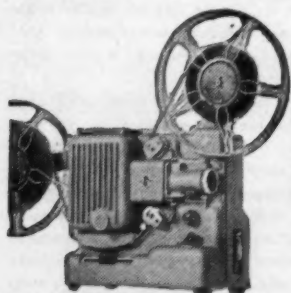
**Paillard Bolex C8 8mm. Camera**  
Made by Swiss craftsmen. Incorporating 7 variable speeds 8 to 64 f.p.s. Single shots, zoom type optical finder, automatic footage indicator, supplied with cable release and purse type case. Price with fixed focus lens, f/2.5

£54 11 1
with focusing f/2.5 lens ... £58 7 7
with focusing f/1.9 lens ... £72 17 6
with focusing f/1.5 lens ... £108 8 5
36mm. f/2.8 telephoto ... £34 15 0



## Kodascope 8-500 Projector

Fitted with 500w. lamp, 400ft. spool arms, f/1.6 Ektanon luminized lens, motor rewind, self contained unit in case, suitable for AC/DC mains 200-250v. Weight 13 lb. Price less lamp £40 0 0 Lamp 37/-



## Eumig P8 Projector

Fitted with 12v. 100w. lamp (brilliance must be seen to be believed). 400ft. spool arms, AC mains 200/250v., f/1.6 coated lens. The smallest and the most silent running machine on the market. Weight 11 lb.

Price ...	£32 0 0
Spare lamp ...	37/-



## G.B.-Bell & Howell 624 8mm. Camera

Fitted with f/2.3 10mm. coated lens, single shots, automatic footage counter, brilliant viewfinder, exposure guide for colour or black and white, beautifully finished. Price ... £30 4 7  
Case ... £2 8 8  
2½x telephoto lens ... £10 13 4

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## LENSES

(Type "C" mount)

15mm. f/2.8 Yvar ...	£16 16 0
W.A. f/1.5 Dallmeyer ...	£19 10 0
2in. f/1.9 Dallmeyer ...	£15 10 0
75mm. f/2.8 Yvar ...	£35 0 0

## ACCESSORIES

Rear focuser for Paillard H16 ...	£8 10 0
40cm. cable release for Paillard H16 ...	£1 7 6
Gate focuser for Paillard H16 ...	£6 10 0
Weston Master I cine exposure meter ...	£7 10 0

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8mm., 9.5mm. or 16mm. Ensign Popular film splicer ...	£1 17 6
8mm. and 16mm. Eumig splicer ...	£2 5 0
Margaret Tri-Film splicer ...	£4 0 0
8mm., 9.5mm. or 16mm. Dekko rewind heads, each ...	£1 7 6
8mm. or 16mm. Haynortte viewers ...	£12 17 6
G.B. type 74 projector stand ...	£11 12 6
8mm. Moviscop viewer ...	£40 6 0
16mm. Moviscop viewer ...	£41 17 0
Pullin pan and tilt head ...	£4 18 5
2½ tele attachment for 624 camera ...	£10 13 4

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## USED SILENT 16mm. PROJECTORS

16mm. 750w. Ampro, stills, reverse	£35 0 0
16mm. Movector Agia	£20 0 0
16mm. Ensign, 500w., stills, reverse	£20 0 0
16mm. Kodascope, model EE	£18 0 0
16mm. Specto, 100w.	£18 0 0
16mm. Pathe Gem	£20 0 0

## 16mm. USED SOUND PROJECTORS, 750w.

16mm. sound/silent Victor Greyline	£95 0 0
16mm. sound/silent B.T.H. 301	£90 0 0
16mm. Bell Howell Utility S/S	£92 0 0
16mm. Bell Howell 602	£110 0 0
16mm. Debris D16 S/S	£95 0 0
16mm. GBL516, 500w.	£70 0 0
16mm. Premier 20 Ampro	£100 0 0
16mm. Danson, 500w., sound/silent	£85 0 0

## 9.5mm. SILENT PROJECTORS

9.5mm. Specto, 100w.	£18 0 0
9.5mm. 200B	£17 0 0
9.5mm. Dekko	£35 0 0

## 9.5mm. SOUND PROJECTORS

9.5mm. Pathe Vox	£40 0 0
9.5mm. Super Vox	£45 0 0
9.5mm. Pathe Son	£45 0 0

## MISCELLANEOUS

Pathe 8mm. film menders, new	5/9 each.
Mains variable resistances AC/DC for 100w.	
110v. lamps	20/- each.
Carrying cases for Ampro projectors	£3 0 0
16mm. Tin. lenses for L516	£3 0 0
2 1/2in. L516 lenses	£4 0 0
16mm. Rewinders	£2 per pair.
1 1/2in. lenses for B.T.H. S.R.B. and L516	£3 5 0
400ft. Tins Super XX 16mm. Neg.	£2 0 0
50ft. 16mm. Reversible fast Pan (not process paid)	7/6
50ft. Plus X Reversal 16mm.	Six for 35/-
New Kodak 50ft. magazines	10/- per roll
	7/6

## NEW PROJECTOR SPARES

Spares kit for Ampro projectors. Claw, gate, cam and gear, speed control, brushes, switch, belt, pilot lamp £3 0 0  
Spares available for G.B. L516, B.T.H. S.R.B., GBN 35mm. State requirements. L516 Spares Wanted for Cash.

## NEW PROJECTION LAMPS AT REDUCED PRICES

Oscram, Mazda, Siemens, Philips, Atlas.  
230v. 100w., 10/-; 300w. 110v. Prefocus for B.T.H. or Kodak 16mm., 15/-; 750w. 110v. for L516, 30/-; 750w. 110v. Prefocus for Victor, Ampro, Carpenter, B.T.H., etc., 27/6 each; 1,000w. 110v. Prefocus, 32/6; 1,000w. 110v. Bell Howell, 32/6; 500w. 110v. Special Cap for Bell Howell, 27/6 each; 750w. 100v. lamps for Debris, B.I.F., Pathe 16mm., 27/6 each; 1,000w. 110v. lamps G.E.S. for 35mm. G.B.N., or 230v. Simplex Kalee machines, 19/6 each; 750w. 115v. Bell Howell, 30/-; 250w. 50v. Prefocus 15/-; 110v. 250w. ES, 15/-; 20v. 10w. for Pathe Home Movie, 3/6; other lamps in stock. Prefocus Lamp Holders, 7/6; ES Holders, 2/6; GES Holders, 5/6.

Photo Electric Cells for B.T.H. S.R.B., Victor, Bell Howell, R.C.A., etc., 30/- each. Exciter lamps in stock; various machines.

## SPECIAL OFFER

16mm. steel spools and cans. New. In maker's wrapping. At less than half list price.

1,600ft. spool with container	15/- post 1/6
800ft. ditto	5/- post 1/3
400ft. ditto	3/- post 1/-

New 1,600ft. 16mm. Debris aluminium spools

only	8/- post 1/-
S/H 1,600ft. spools with containers	10/- each post 2/-
800ft. ditto	3 for 12/- post 3/-
400ft. ditto	3 for 6/- post 2/-
400ft. Fibre Transit Cases, new, 16mm.	2/6 post 6d.
800ft. 2-way Fibre Transit Cases, new	3/6 post 1 A.C.
New British Acoustics non sync. gram units. Gerrard A.C. 200-250v. silent induction motor, 12in. turntable, volume control. Gerrard Pick-up. In steel black crackle finished carrying case with locks and keys (carriage 5/-)	£6 0 0

## SCREENS

9ft. x 12ft. white portable screens. Ideal for Schools, Halls, Clubs, etc. Complete with screen frames, guy lines, adjustable for height. Screen material made of best quality non-crease cloth complete with fixing tapes. Complete in black metal transit case with leather binding straps all new and unused. Size when folded 5ft. x 5in. x 6in. Limited quantity only. Our price £8 each, carr. 6/-. List price £26.

Tru-white or brilliant silver. Complete with side stretchers, feet and carrying case. Really sturdy models, easily erected.  
8ft. x 6ft., £11. 6ft. x 6ft., £7 10s. 6ft. x 4ft. 6in., £6 10s.  
5ft. x 5ft., £5 15s. 5ft. x 5ft. 4in., £5. 4ft. x 3ft., 75/-, 3ft. x 2ft., 45/-. Omnis plain roller wall screens. Silver or white, 6ft. x 6ft., £4 10s. 6ft. x 4ft., £7 1/6. 5ft. x 4ft., 60/-. 4ft. x 3ft., 37/6. Glass beaded roller screens 4ft. x 4ft., 65/-. 4ft. x 3ft., 50/-. 36in. x 27in., 32/-. Also many other screens for sale. Send for lists.

## EX. GOVT. CINE CAMERAS 16mm.

G.G.S. 16mm. Camera Recorders, 24v. AC/DC motor operated 3 frames per sec., f/4 1in. lens, Iris stop for bright and dull, built-in footage indicator, cassette loading. Ideal for Titling, animation or stereo when used in pairs. Price 35/- each complete in fitted case.

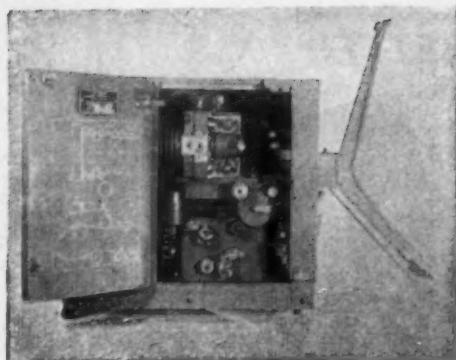
G.G.S. Recorders. As above, new and unused with coated lens 57/6 each. Magazine 10/- each.

160ft. HP3 16mm. Neg. film in 10ft. lengths, sealed tins 4/6. Film, 16mm. take up cores 6 for 2/-.

G.G.S. 16mm., 24v. motorised titling units, accommodating G.G.S. magazine £3 each. New models £4 10 0 each. A.C. 200/250. Step down transformers for G.G.S. cameras and titling units 17/6 each. 12v. G45 cine camera, new, take 25ft. standard 16mm. film, £5. G45 magazines, 10/- each. Tins of 12 25ft. Panchromatic film, 10/-. Ditton Ortho, 7/6. G45 titling units, new, £4 10 0.

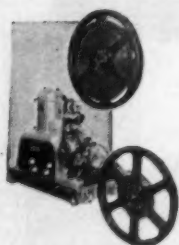
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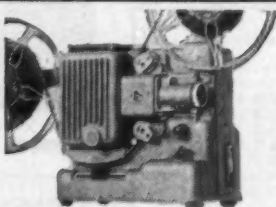
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Fitted with 500w. lamp, 400ft. spool arms, motor rewind. Suitable for A.C./D.C. mains 200-250v. Weight 18 lb. Price less lamp £35 Lamp 37/-



**Eumig P8 Projector**  
Fitted with 12v. 100w. lamp. (Brilliance must be seen to be believed.) 400ft. spool arms. A.C. mains 200-250v. f/1.6 coated lens. The smallest and most silent running machine on the market. Weight 11 lb. Price £32



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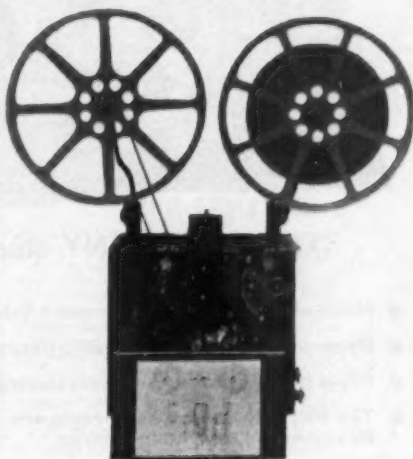
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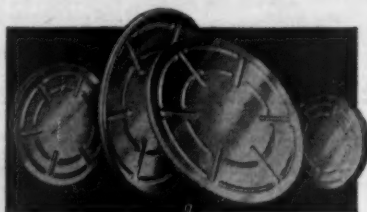
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8mm.				16mm.			
50ft.	1/9	—	—	50ft.	1/9	—	—
100ft.	2/6	—	—	100ft.	2/9	1/-	—
200ft.	3/3	1/9	—	200ft.	3/3	1/9	—
400ft.	4/3	2/3	—	400ft.	4/3	2/3	4/-
				800ft.	10/-	4/9	8/6
9.5mm.				1,600ft.	18/6	11/-	14/-
30ft.	1/9	—	—	2,000ft.	26/6	—	—
200ft.	3/3	1/9	—				
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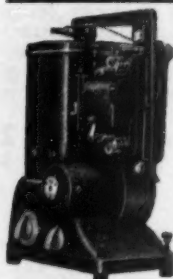
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Model B8, twin turret, particulars as above, f/1.9 focusing lens, coated, interchangeable £90 7 0

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500w. lamp, built-in resistance, for 110-250v. A.C./D.C., loop reforming device, coated lens ... £68 0 0

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with 500w. lamp, 800ft. arms, 200-250v. A.C./D.C.  
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Dual 9.5/16mm. £56 0 0 Dual 8/16mm. £40 0 0  
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New Eumig Electric camera, f/2.8 lens, coated, motor operation by battery, single picture device, lock-run position ... £33 7 2

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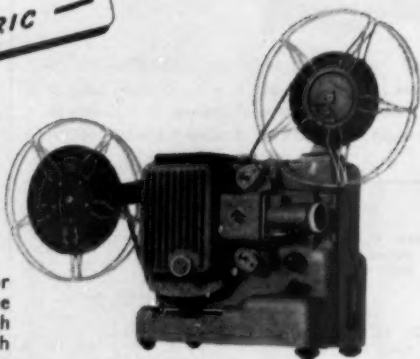
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The latest version of this popular camera. Just press the button and it runs! No winding! A governed electric motor powered by a flashlamp battery (one battery runs 10 films) ensures constant film speed. Socket for electrical remote control. Continuous running or single frame exposures. Die-cast body with ventilated, all-plastic battery compartment. EUGON f/2.8 12.5mm. coated and colour corrected anastigmat in fixed focus mount. A range of close-up, wide angle and telephoto supplementaries is available.

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 8 m.m PROJECTOR

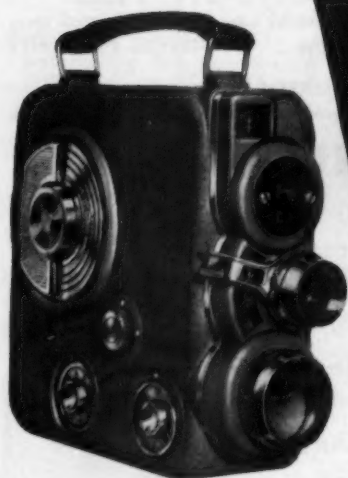


An unusually small and highly efficient 8mm. projector incorporating every feature required for trouble-free operation and ease of working. A low voltage, high intensity lamp operating from the A.C. mains through a built-in transformer together with the outstanding optical system gives surprisingly bright and sharply defined pictures. The smooth running motor and high-speed, precision claw mechanism ensure rock-steady flickerless pictures. Super efficient cooling system enables the projector to be safely run for long periods. Die-cast body into which reel arms fold when not in use. Room lights can be interconnected with the projector and are automatically extinguished when the motor is turned on.

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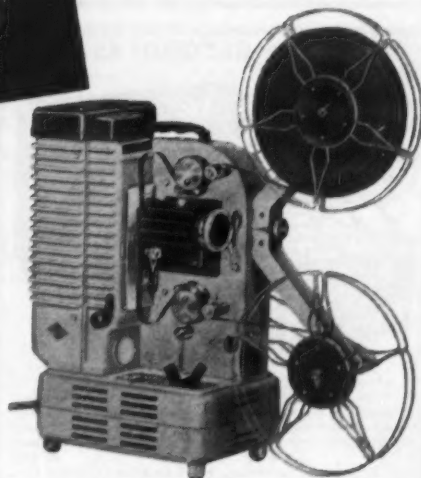
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STEADIER PICTURES**

A high-precision projector that will do full justice to your finest films.

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  - Special switch for re-spooling and cooling without turning on lamp.
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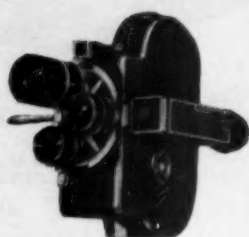
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8mm. 12v. 100w. lighting giving unbelievable brilliance. Silent running and provision for switching room lighting.

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Double run 8mm., fitted with 12.5mm. f/2.8 lens resolving high definition. Motor operated by standard 4.5v. pocket lamp battery. Single speed, constant run and single shot. Provision for remote control.

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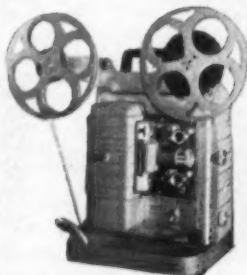
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4 speed, single picture release, interchangeable lens, fitted with f/2.5 Mytal £45 17 5 with f/1.7 T.T.H. £62 11 0  
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Viceroy	£62	0	7
Bolex H8	£164	0	5
Bolex B8	£72	5	7
Bolex C8	£54	11	1
Miller C.A.	£31	5	6
Bauer 88	£45	0	9
Carena	£49	10	0
Specto 88	£38	17	0
Dekko 128	£34	13	0
Christen	£47	4	8
Kodak 8-55	£41	14	0
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#### 9.5mm. Cameras

Pathe Pat	£14	11	11
Pathe H	£27	16	0
Webo A Lux	£37	10	8
National II	£55	7	8
Webo M	£107	13	0

#### 16mm Cameras

Autoload 603...	£93	16	3
Autoload 603T	£111	17	11
B/Howell 70DL	£205	16	0
Sefram	£65	0	0
Bolex H16	£100	14	0
Kodak Royal	£111	4	0
Webo M Spec.	£260	12	6

#### Projectors 8mm.

Screenmaster	£37	0	0
Bolex M8R	£48	0	0
Eumig P26	£61	7	0
Eumig P8	£32	0	0
G.B. 625	£35	0	0
Specto AC/DC	£39	15	0
Specto Pop.	£33	0	0
Dekko 118A	£45	0	0
Noris 100w.	£32	2	0
Noris 500w.	£31	19	0
Synchroner	£39	19	0
Kodak 8-500	£42	0	0

#### Projectors 9.5mm.

Gem	£37	10	0
Ace	£46	19	6
Specto 100w.	£37	10	0
Specto 500w.	£48	10	0
Dekko 119A	£53	0	0
Specto Duals:			
9.5/16mm.	£45	0	0
8/16mm.	£60	0	0
9.5mm. sound			
Son	£78	0	0

#### Projectors 16mm.

B/Howell 613	£75	0	0
Specto 100w.	£37	10	0
Specto 500w.	£48	10	0

#### 16mm. Sound

G.B. 622	£249	0	0
G.B. 626	£205	0	0
Stylist	£193	10	0
Major	£258	10	0
Micron XXV	£165	0	0
Ampro Educ.	£166	10	0
Danson	£155	0	0
Others on application.			

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★ Camera, Siemens 16mm., slide turret, mag. loading, fitted 3 lenses, f/1.5 25mm. Xenon, f/4 100mm. and f/3.5 150mm. tele Megors, compensated viewfinders, 4 speeds £85. ★

#### 16mm. Sound Projectors

G.B. L516, 500w., reconditioned	£70	0	0
G.B. Filmosound, 750w.	£60	0	0
Victor 40, in unused condition	£110	0	0
B.T.H. 301, 750w., 2 lenses (late)	£120	0	0
G.B. 621 Compact (mint condition)	£135	0	0

#### 9.5mm. Sound Projectors

Pathe Son Mark I, V. good	£39	10	0
Pathe Vox, 400w., V. good	£45	0	0

#### 16mm. Silent Projectors

Kodascope mod. A, 250w., V.G.	£12	0	0
Kodascope mod. C, 100w., good	£9	0	0
Specto 100w., 900ft. arms, black	£24	0	0
Specto 100w., 400ft. arms	£21	0	0
Gem, 30v., 100w., mains	£24	0	0

#### 9.5mm. Projectors

Gems, several from £22 to	£27	0	0
Gem, complete with Aurator	£75	0	0
Specto 100w., 900ft. arms, grey	£26	10	0
Ace, motorised, with trans.	£9	0	0

#### 8mm. Projectors

Noris 100w., as new, bargain	£14	10	0
Dralowid Porta, blimp case, perfect	£17	10	0
Kodascope 846, as new	£28	0	0

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High speed flywheel with an increase of twenty times the stored energy ensures the highest standard of sound steadiness.

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Records and plays on full, half and edge stripe magnetic tracks at 24 or 16 frames.

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Reversible take-up for editing magnetic recordings, quick rewind without disturbing spools.

Fitted with 750 watt lamp and 30 watt amplifier.

PRICE COMPLETE ...

£350 0 0

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Dallmeyer triple anastigmat tele lens, for Viceroy	£14	0	0
Miller cine model CA, f/2.5	£22	0	0
Bauer, f/2.7 Kinoplan	£38	0	0
Agfa Movex, f/2.8, built-in exposure meter	£38	0	0
Paillard Bolex M8R	£50	0	0
Cine Kodak model K, f/1.9	£55	0	0
Zeiss 16mm. magazine, f/2.5 Tessar	£55	0	0

Zeiss 16mm., f/1.4, with tele lens and case	£150	0	0
Keystone A82 16mm. projector	£50	0	0
Dekko 16mm. projector	£35	0	0
Bauer Pantalux 16mm. projector	£30	0	0
Victor model 40 16mm. sound projector	£110	0	0
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Pathe H, f/2.5 9.5mm. camera	£15	0	0
7ft. silver screen	£9	0	0

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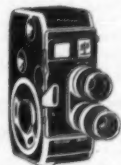
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Sportster 8mm.



Paillard B8



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Bell & Howell Sportster, f/2.5 lens	45 17 5	109/7	22 18 6	2 1 2
Bell & Howell Sportster, f/1.7 lens	62 11 0	149/5	31 5 6	2 16 1
Bell & Howell 624, f/2.3 lens	30 4 7	72/3	15 2 7	1 7 1
Bell & Howell Viceroy, f/2.5 lens	62 0 7	148/3	31 0 7	2 15 7
Eumig Electric, f/2.8 lens	33 7 2	79/9	16 13 7	1 9 11
Miller, f/2.5 lens, 5-apds.	31 5 6	74/9	15 12 9	1 8 1
Paillard Bolex C8, f2.5 focusing	58 7 7	139/6	29 3 9	2 12 4
Paillard Bolex B8, f/2.5 focusing	72 5 7	172/8	36 2 9	3 4 9
<b>9.5mm.</b>				
Pathe Pat, fixed focus lens	13 18 3	33/3	6 19 3	12 6
Pathoscope H, f/2.5 lens	27 16 0	66/5	13 18 0	1 4 11
<b>16mm.</b>				
G.B. Autoload 603, f/1.9 lens, mag.	93 16 6	224/1	46 18 3	4 4 1
G.B. Autoload 603T, f/1.9 lens	111 17 11	267/5	55 19 0	5 0 3

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Just press the button—no winding. Continuous run or single frame. Fitted with f/2.8 Eugon coated lens.

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£49 10 0

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£16 16 0

Kodak B, f/1.9 1in. and  
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spigot ... £14 0 0

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Dallmeyer 1in. f/1.9 coated, spigot  
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Pathe Gem 9.5mm.  
£26 0 0

Pathe 200B 9.5mm.  
£16 16 0

Kodak 16mm. B  
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Ampro Stylist  
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16mm. 500w. Specto projector, 2in.  
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16mm. 750w. B. & H. Diplomat pro-  
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and case ... £42 10 0

16mm. model C 100w. Kodascope  
projector, and resistance, needs  
repair ... £4 10 0

16mm. model D 300w. Kodascope  
projector, and resistance £13 17 6

9.5mm. 500w. Specto projector, 1½in.  
lens, 900ft. spool arms £35 10 0

9.5mm. Pathe Son sound and silent  
projector, 3 lenses, spool arms  
taking 900ft. film, neat and com-  
pact, speaker and case £55 10 0

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camera, takes 50ft. or 100ft. film,  
7 speeds, turret front, visual foc.  
through lens, 1in. f/1.5 Cooke  
Kinic, 17mm. f/2.7 W.A. lens, 3in.  
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coated, combination case  
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Please give alternatives when ordering

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cine camera, f/1.5 Cooke Kinic  
lens, combination case £62 10 0

8mm. Reporter cine camera, f/2.5

lens, E.R. case ... £33 0 0

8mm. model 20 Cine Kodak, f/1.9

lens ... £30 0 0

9.5mm. Ditmar all metal cine camera,

2 speeds, f/2.9 Cassar lens, 1/case

£12 17 6

9.5mm. Pathe de luxe Motocamera,

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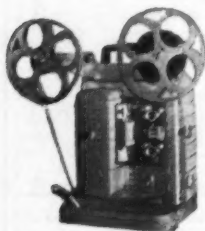
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9.5mm. Dekko Standard, f/2.5, 3 speeds	£14 10 0
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16mm. Cine Kodak BB, f/3.5, 50ft. loading	£25 0 0
16mm. Cine Kodak model B, f/3.5, 100ft. loading	£25 0 0
16mm. Bell & Howell model 141 magazine, f/1.9, 4 spds.	£47 15 0
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16mm. Cine Kodak magazine, f/1.9	£49 15 0



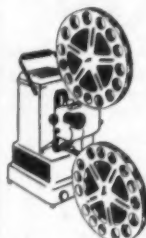
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Fitted with 500w. lamp, 400ft. spool arms, motor rewind. Suitable for AC mains 200/250v. Weight 18 lb.  
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Incorporating all the latest improvements in design. An ideal machine for home use, since it provides large sized pictures of exceptional brilliance. All gear drive. 500 watt lighting. Automatic loop former, prevents damage to film. Easy film threading. Motor and manual rewind. Universal motor. Runs off AC/DC, 110-250 volts.  
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H.P. deposit ... £34 0 0

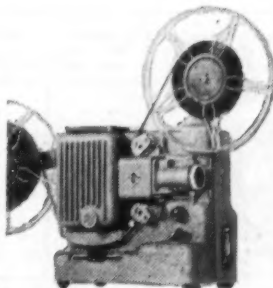


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16mm. B. & H. 621 Compact, 750/1,000 watts, 12 watts sound output, as new	£156 0 0
16mm. B. & H. model 156, 750/1,000 watts	£115 0 0
16mm. Specto Standard	£26 15 0
16mm. Victor, 400 watts	£19 19 0
16mm. Siemens, 200 watts	£19 19 0
16mm. Keystone, 300w.	£18 10 0
8mm. Kodascope 8-80, 300 watts	£26 15 0
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**Eumig PB Projector.**

Fitted with 12v. 100w. lamp (brilliance must be seen to be believed). 400ft. spool arms, AC mains 200/250v., f/1.6 coated lens. The smallest and the most silent running machine on the market. Weight 11 lb.

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 16mm. G.B.-Bell & Howell Auto-load, with f/1.9, variable spds. £93 16 6  
 8mm. Paillard B8, 13mm, f/1.9 lens, 36mm. f/2.8 telephoto, 6 speeds. £125 2 0

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Model 624 Camera, f/2.3 lens giving wide angle view £30 4 7  
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The Pathe H 9.5mm. cine camera will produce professional movies with maximum ease and is fitted with a film footage indicator. Very compact.



Price  
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 or £9 5 4 deposit.

The Specto range of projectors includes the 500, with its many improvements and greater brilliance, built-in resistance, rotary switch. Dual 9.5/16mm.



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The G.B. 606H 8mm. Screenmaster projector with its improved performance, including light switch and 500 watt lamp, gives finest screen projection.



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for your present equipment, for which we will make you a good allowance.



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 Ampro Premier 20 ... £90  
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 Debrie 16mm. Talkie ... £66  
 Bauer Pantalux 16mm. ... £21  
 Specto 500 Dual ... £45  
 Grundig TK819 ... £79  
 Grundig TK5 ... £42  
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The Bolex M8R projector's scientifically designed optical equipment produces clear brilliant pictures; important when showing colour films.

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**£68 0 0**  
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The Bolex C8 offers the double advantage of fine performance and pocket-size design. It can be slipped into a coat pocket or lady's handbag.



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The G.B.-Bell & Howell 16mm. range of projectors includes the 630Magnetic, the 622 Sapphire, the 626 Portable and the 613H Silent. Each of them beautifully designed and expertly manufactured.



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 or £15 5 10 deposit.

The Pathe Son 9.5mm. talkie and silent projector brings you sound film projection at moderate cost. Very portable and compact. Speaker as carrying case.



Price  
**£78 0 0**  
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**HOLDINGS OF BLACKBURN LTD., 39-41 Mincing Lane, Blackburn**  
 LARGE STOCKS OF TAPE RECORDERS, TOGETHER WITH CINE AND PHOTOGRAPHIC EQUIPMENT. LISTS FREE.



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This issue closed for press before the Chancellor of the Exchequer's announcement regarding the deposits on articles sold under Hire Purchase agreement. The minimum deposit on cine equipment is now 50% of the purchase price. This applies to all cine articles included in advertisements in this issue.

**Editor:****GORDON MALTHOUSE****Assistant Editor:****TONY ROSE**

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Movie Museum ... .. 1232

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Recorders. By Philip Jenkins 1234

Don't Lie Down on the Job  
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Running Commentary: Major  
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**The Amateur Cine World  
Badge** links amateurs all over the  
world. Make sure you wear yours  
when you go on holiday. It may help  
you make valuable friendships with  
fellow enthusiasts. Two types of  
badge are available—stud and  
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## See You at South Bank

The eagerly awaited first screenings of the amateur films of the year—the *Amateur Cine World Ten Best Films of 1955*—will take place at the National Film Theatre, South Bank, London, S.W.1. on

**SUNDAY, 6th MAY**

Three performances, 2.0 p.m., 5.0 p.m. & 8.0 p.m.

**MONDAY, 7th MAY**

Two performances, 5.0 p.m. & 8.0 p.m.

All seats (numbered and reserved) are bookable at normal N.F.T. prices—Stalls, 2s. and 3s.; Circle, 3s. 6d. and 4s. They are obtainable by post (stamped, addressed envelope, please) or by personal application at the box office at the address above (Telephone Waterloo 3232). They are not obtainable from the club presenting the shows—the High Wycombe Film Society.

This club submitted its claim to the much prized distinction of presenting a Ten Best premiere shortly after last year's premiere—and its claim was accepted (on the strength of its very successful record in turning out prizewinners: the latest *Coming Shortly*) long before A.C.W. and the British Film Institute finalised arrangements for the Ten Best to be screened at the National Film Theatre. High Wycombe is therefore in the happy position of being absolved from the necessity either of seeking a suitable theatre or of adapting it for film presentations when they had found it.

In the theatre at South Bank they have the beautifully equipped national show place, the cinema which exhibits the finest and most memorable examples of film art. But they are actively collaborating with the N.F.T. staff, it is they who are arranging the details of the presentations, including the musical accompaniment, and they who are responsible for the financial side, with the benevolent backing of the British Film Institute.

Further, to mark the high honour to amateur films which presentation at the N.F.T. bestows, they are arranging that each performance shall be a gala performance, distinguished, it is hoped, by the attendance of notabilities in the film world. And the seal has been set on the status of the A.C.W. Ten Best by the preservation by the British Film Institute of complete programmes in its archives.

### Booking Scheme.

But that is not all. The Institute powerfully

signifies its interest in amateur films in general and the Ten Best in particular by undertaking the entire distribution of the 1955 films. All applications for this programme should be addressed to B.F.I. Film Booking Dept., 24 Denmark St., W.C.2.

Booking opens on 25th April and the films will be available from 1st June. The fee is £1. As in previous years, the films are hired on the single condition that they be shown in halls with a seating capacity of not less than 200.

Although four sets of prints are circulated, it is inevitable that in certain cases, where there is a very heavy demand for a particular date, some clubs will have to be disappointed. Priority will therefore be assigned to the group which has booked the hall with the largest seating capacity and, in making application, it is strongly advised that an alternative date should be quoted. And obviously no application can be considered unless full particulars of the hall where the proposed show is to take place are included.

And what will be the films you are invited to book for public presentation by your club or see at the premieres on 6th and 7th May. We cannot yet tell you, for we are still engaged on the final round. But we can tell you that it will be an extremely interesting selection. The Ten Best are still to be selected for two reasons: the entry is larger than it has ever been (food for thought here for the pessimists who declare that television is making inroads into amateur cinematography) and the average length of the films is greater than hitherto. But tunnelling into the mountainous stacks of film cans has been a most rewarding experience and we confidently look forward to a very worthwhile show. (See *Stop Press* on page 1272.)

### A.C.W. Price Increase

For some time past production costs of A.C.W. have been mounting, but until now we have absorbed each increase without increasing the price of the magazine. We are sorry, however, that the latest rise in the cost of printing makes a corresponding rise in the price of A.C.W. inevitable. As from next month A.C.W. will cost 1s. 6d. (annual subscription, including Christmas number, 22s., U.S.A. and Canada, \$4.00. We deeply regret the necessity but we do claim that at its new price A.C.W. still constitutes one of the best value-for-money buys in the amateur cine field.

As film makers we believe that

No film can be too personal.

The image speaks. Sound amplifies and comments.

Size is irrelevant. Perfection is not an aim.

An attitude means a style. A style means an attitude.

Lorenza Mazzetti, Lindsay Anderson, Karel Reisz,  
Tony Richardson.

## EXCITING EVENING

### of Amateur Films



Uninhibited ecstasy as the dance music reaches its climax—  
Two members of a London jazz club as they appear in *Momma  
Don't Allow*, directed by Karel Reisz and Tony Richardson.

Last month saw the beginning of what may become one of the most important movements in the history of British cinema. Three amateur films, each directly concerned with an aspect of contemporary life, made up a programme which received acclaim from the public and the national Press. More than three thousand people saw the programme during its four-day run; and almost as many had to be turned away.

*O Dreamland*, directed by Lindsay Anderson, *Momma Don't Allow*, directed by Karel Reisz and Tony Richardson, and *Together*, directed by Lorenza Mazzetti, attracted the kind of enthusiasm which has become almost foreign to the cinema. Each film was cheered at every presentation.

"Free Cinema", the comprehensive title given to the programme, offers amateurs a lead. Lindsay Anderson, director of the Academy Award-winning *Thursday's Children*, defines its purpose in a way which may make many amateurs reconsider their attitude towards their hobby.

#### Entirely Personal

"The makers of these films", he says, "prefer to call their work 'free' rather than 'experimental'. It is neither introverted nor esoteric. These films are free in the sense that their statements are entirely personal. Though their moods and subjects differ, the concern of each of them is with some aspect of life as it is lived in this country, to-day.

"... The locations may have figured in British films before. But here is an effort to see and to feel them freshly, with love or with anger—only not coldly, hygienically or conventionally. In effect, the makers of these films offer them as a challenge to orthodoxy".

For less than the cost of a professional newsreel, these young directors—the oldest is 32—have produced two 16mm. shorts and a 35mm. feature which, by contrast, expose the

lack of direction, the cold bloodedness and the futility of so much contemporary film work. And this is even more relevant to amateur than to professional production, where the immediate financial return is almost always the most vital consideration.

*O Dreamland* was briefly reviewed in the Feb. A.C.W. Readers may wonder how any film made by an Academy Award winner can possibly be termed amateur. Anderson is a professional director, of course; but *O Dreamland* is an unsponsored production. Neither Anderson nor his cameraman and recordist, John Fletcher, received any payment for their work. It was made solely because they felt that they had something to say.

#### Ferocious

This ferocious film loses nothing of its impact on repeated viewings. The visuals form a record of the waxwork tortures, slot machines and mechanical musicians which fairground pleasure seekers apathetically accept as entertainment, and they are brilliantly underlined by a track composed of sound tape—recorded on the spot during shooting.

Instead of being used in synchronisation with the pictures, these effects act as a kind of counterpoint, not only adding to the horror of the visuals but also stressing the shocked compassion which inspired the film. Perhaps the most disquieting thing about *O Dreamland* is that there are people who can laugh at it.

In the Feb. issue we compared the film to Vigo's celebrated *Apropos de Nice*, and it is significant that Anderson has since quoted Vigo as saying: "Social documentary is distinct from the ordinary short film and the weekly newsreel in that its creator will establish his own point of view ... it will dot



its own i's. If it doesn't involve an artist, it involves at least a man".

And Anderson adds, "O Dreamland may be considered a conscious revolt from the well-mannered, spick-and-span platitudes that now seem to represent reality in most British documentary films".

This belief in the importance of personal statement, coupled with a healthy contempt for conventional attitudes, is fundamental to the Free Cinema film makers. Karel Reisz, author of *The Technique of Film Editing* and head of the Ford Motor Company's TV and film programme, emphasised this point when we asked him about the beginnings of *Momma Don't Allow*.

### Jazz in London

"Tony Richardson and I wanted to make a film about jazz in London", he said. "But instead of adopting a patronising attitude or treating the subject sensationally, we wanted to show Teddy-boys and shop-girls in a sympathetic light". A sponsored film about a jazz club would not have afforded Reisz and Richardson sufficient freedom to show what they felt to be the truth about their subject. So they submitted a treatment to the British Film Institute's Experimental Film Committee who agreed to cover the £400 expenses.

Reisz and Richardson (who was responsible for the recent TV production of *Othello*) had frequently visited the Wood Green Jazz Club while preparing their treatment. They were already known and accepted by the teenagers who let rip to Chris Barber's band in the spare hall at the Fishmonger's Arms. Now they were joined by Walter Lassally, the cameraman of *Thursday's Children*, *Sunday by the Sea*, *Bow Bells* and *The Pleasure Garden*. He strung his lights in fixed positions from the rafters and used a hand-held camera for most shots.

### No Tripod

"I'm used to this kind of location work by now", he told us. "It's all a question of how you go about the job. Turn up with a van-load of gear and you'll get nowhere. The important thing is to cause the minimum of fuss. For *Momma Don't Allow* I never shifted the lights for close-ups or long shots. A tripod would have been a nuisance, so I scarcely used one at all".

We asked Lassally—who began as an amateur cameraman—whether the unit found the inevitable enquiries ("What's it called?" "What's the story?" "Where can we see it?") much of a hindrance in on the spot location work. "Again it all depends how much fuss you make", he insisted. "If you're disparaging about the whole thing—'It's just a little amateur film, it won't be shown anywhere'—they won't bother you too much.

"In fact most people still don't recognise a cine camera. The question I'm most often

asked is 'Which newspaper is it going in?' Sometimes, though, questioners can become a real nuisance, so it's a good idea to have someone with the unit whose job it is to answer them".

The single-track sound was transferred from tape recordings by John Fletcher. The difficulties of matching the rhythm of the dancers to the beat of the music on the track proved so complex that the unit eventually had to confine the shooting to three dance numbers.

Isolated pictures of the ecstatic faces of jazz enthusiasts invariably provoke responses



Children make fun of the two deaf mutes.—From Lorenz Mazzetti's *Together*.

ranging from laughter to disgust. The directors' major problem, therefore, was to communicate their sympathy with the teenagers and with their method of letting off steam, while at the same time recording an evening at the Club in a factual, realistic manner.

Reisz and Richardson's solution was to have a series of introductory sequences showing the youngsters leaving work and preparing to visit the Club. A butcher's assistant removes his apron; a railway carriage cleaner smartens herself up; a dentist's assistant waves to her boy friend waiting in the street.

All these sequences are accompanied by the music of the jazz band (over whose arrival and tuning up the opening credits are superimposed). Gradually the hall begins to fill. We recognise the principals we have already met among the abandoned dancers. And we begin to realise what this freedom means to these young people.

The point is brought out even more strongly by the arrival of a little group of socialites out on a slumming spree. The visitors from Mayfair attempt to join in the dances. But they have nothing of the wild gaiety and zest of their suburban counterparts. They just cannot let themselves go.



A stall keeper demonstrates his fairground wares.—  
From *O Dreamland*, directed by Lindsay Anderson.

The contrast repeats and strengthens the directors' assertion that these jazz clubs are a good, healthy outlet for youthful high spirits. And having made their point, they bang it home with an exhilarating, infectious sequence of close-ups to the final number—"Mamma Don't Allow".

Shooting occupied nine Saturday evenings. The principals' dances had to be staged; but most of the shots of the spectators and the other dancers were quietly filmed by Lassally without the subjects' knowledge.

Editing took eight months of spare time work—and small wonder. The task of sorting and cutting so much similar material, maintaining the rhythm of the music and building the visuals to a climax, while always keeping the right emphasis on the principals, must have been enormous.

*Together*, the 35mm. hour-long production which was the main item of the ninety minute programme, has much in common with *O Dreamland* and *Mamma Don't Allow*. In an introduction to Free Cinema, the four directors said: "These films were not made together; nor with the idea of showing them together. But when they came together, we felt they had an attitude in common. Implicit in this attitude is a belief in freedom, in the importance of people and in the significance of the everyday".

#### It Breaks the Rules

Who is in a better position than the amateur to convey "the importance of people" or "the significance of the everyday"? The whole Free Cinema programme might almost have been designed to make us look at the life around us with new eyes and a ready camera.

*Together* breaks many of the accepted rules of film-making. Its construction is revolutionary; its sound track is imaginative; and the opportunities it suggests for further exploration are legion.

Twenty-four-year-old Lorenza Mazzetti first came to this country from Florence nearly four years ago to study painting at the Slade. Previously she had been an unofficial student at Rome's cinema school. After two months she had become involved in an argument with a professor which led to his discovery that she had never been enrolled for the course. "Who let you in?" he demanded. "The porter", she told him.

In 1952 London University gave her sufficient funds to make two 16mm. s.o.f. adaptations from Kafka—*The Country Doctor* and *Metamorphosis*. Denis Forman (then



director of the B.F.I.) saw the second of these and, with Ernest Lindgren and other members of the Experimental Film Committee, took Miss Mazzetti from the Charing Cross coffee house where she was working and gave her the chance to make *Together*.

The production cost about £1,750, and the work was spread over a period of some eighteen months. The director wanted to make a film about two deaf mutes in the East End, a district which she found quite different in mood and atmosphere from any other part of London. Denis Horne wrote her a story, and she prepared a shooting script. "We didn't stick very closely to it", she told us. "I was often influenced by my locations and cast, and revised the script accordingly".

Shooting—all in East End locations—occupied about four months. Most of it was done at weekends or in the evenings. Then came a long period when it seemed that the money for the soundtrack might never be forthcoming. The director returned to Italy, and for months nothing more happened. But eventually Miss Mazzetti was able to continue. Daniele Paris, the young Italian composer and conductor, wrote the score. The

(Continued on page 1270)



A pub customer speaks to one of the two deaf mutes—and the sound track suddenly goes silent. This expressive character is typical of those the director found in her East End locations.—From *Together*.



Fig. 1. Mechanism of wide-film projector by G. Demeny, 1896.



Fig. 2. Hand-driven rotary perforator, 1897; made by A. Darling of Brighton.

**M**otion pictures are young enough for many people to recall their early days, yet their origins are far enough removed from to-day to give them historical interest. Delving into them can be as instructive and salutary as it is fascinating: instructive because the crude simplicity of the earliest apparatus lays bare the basic elements of design, salutary because much that we regard as remarkable modern development is seen to have been anticipated so many years ago.

Substandard camera/projectors, for instance, which made a fleeting appearance a few years before the war—we still get enquiries about

## Movie Museum

*This is Jubilee year for the cine showman: sixty years ago Britain had its first motion picture shows.*

the Campro and the Midas—were not new then. A combined camera, projector and printer was in use in 1899. And most of us know by now that in the early days wide film was the rule rather than the exception. Yet even in 1930, when one would have thought the 35mm. format firmly established, Fox and Paramount were toying with 50mm., 56mm., 65mm. and 70mm. film. In 1930, too, came a camera which might in some respects be said to have anticipated 8mm. and Duplex: the American Homovie, which gave four pictures on a 16mm. frame.

To mark the 60th anniversary of the first motion picture shows in this country (by F. Trewey—for the Lumieres—in Feb. 1896 at the Polytechnic, R. W. Paul, in Mar. 1896 at the Olympia and Alhambra, and Birt Acres in the same month and year in Piccadilly) Kodak recently staged an entrancing exhibition in London. If it was held for all too short a period, those who had no opportunity of attending can perhaps find consolation in (a) the knowledge that most of the exhibits are to be seen in the Kodak Museum at Harrow, and (b) the pictures we present here of some of the outstanding items.

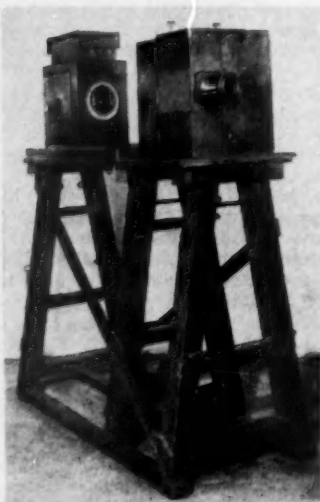


Fig. 3. Travelling showman's outfit, 1897.

Modern substandard projectors use claw movements and most professional projectors the Maltese cross, but prior to 1914 a number used the Demeny dog (beater) movement (Fig. 1) and continued to do so for some 20 years. The beater is just visible in Fig. 1 under the gate, behind the sprocket wheel.

The hand-driven rotary perforator (Fig. 2) dating from 1897 is one of the earliest surviving perforators. At that time so many different types of perforations were in use that film stock manufacturers had no alternative but to supply unperforated film, slit to a width of 35mm., which the customer subsequently perforated to his own requirements.

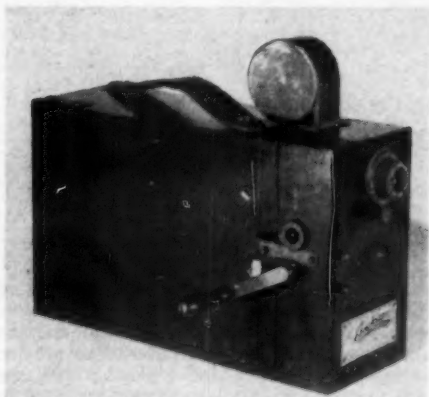


Fig. 4. One of the first substandard cine camera/projectors, 1899.

The showman who travelled from fairground to fairground with the outfit illustrated in Fig. 3 packed 24 shorts into an hour's programme. Two of the surviving 40ft. films (made in 1896) are hand-coloured. The 60mm. combined camera and projector was designed by Demeny and made by Gaumont, of Paris. Several of the earliest cameras could be used as projectors by being placed in the light path, e.g., from an optical lantern lamp house. Then the two functions were separated by the provision of two distinct types of equipment, and were not again combined until in 1934 the practice was revived for a few years for amateur movie makers.

One of the first substandard camera/projectors, the Warwick Trading Co.'s Biokam of 1899, is shown in Fig. 4. This used 17.5mm. film, a gauge which Pathescope unsuccessfully revived for its early sound projectors. The first single-purpose home movie projector was the 1912 Pathescope KOK, which showed 28mm. safety film, reduced from 35mm. commercial pictures. 9.5mm. and 16mm. projectors, the Kodak A and the Pathe Baby, arrived 21 years later.

You will look in vain for a take-up spool in

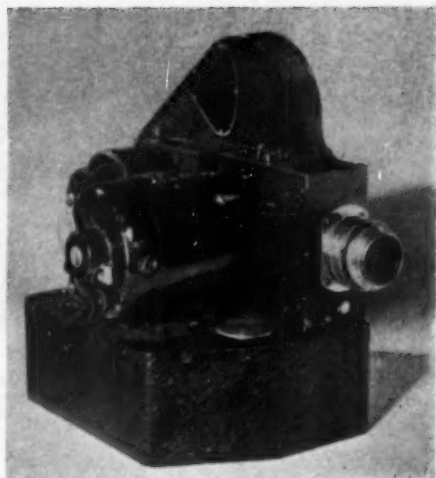


Fig. 5. Eastman High Speed camera, type 1, 1930.

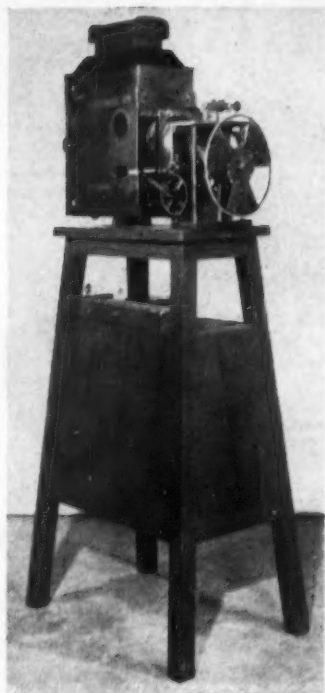


Fig. 6. 35mm. projector, made by Pathe Freres, 1905.

Fig. 6 (Pathe 35mm. projector of about 1905). With bland disregard of precautions against fire, the film was run off into a bag or basket. The simple, easily portable apparatus was placed in front of a projection lantern lamp house and was driven by hand.



The TK-820/3-D, recent introduction in the Grundig range. Exceptionally wide frequency response: one main speaker, two small treble speakers. Clock-type place finder. Takes 1,200ft. reels.



Medium priced Grundig TK-12. Track change without rethreading. Takes 850ft. reels.



Single speed portable unit, Grundig TK-5, running at 3 $\frac{1}{2}$  in. per sec. only. Takes 850ft. reels.

## GETTING TO KNOW MAGNETIC RECORDERS

Second instalment of a new series (the first appeared last month) on the how and the why of tape recording.

By PHILIP JENKINS



Kenton recorder uses the Truvox tape deck, linked to a Kenton amplifier.

Right: E.A.P. Elligabethan 56. Speeds: 5 and 7 $\frac{1}{2}$  in. per sec. Amplifier has mixing facilities. Output: 3 $\frac{1}{2}$  watts. 7 in. spools. Crystal microphone.



Left: M.S.S. recorder, made by the M.S.S. Recording Co. Ltd., well known in the sphere of professional high quality equipment. Is readily linked to the same firm's disc recorders for dubbing tape recordings on to disc.

The amplifier of a tape recorder is more complex than a gramophone amplifier. The magnetic head has such a small output that about two extra valves are needed to provide enough amplification for replaying the tape and to give the base equalisation required in magnetic production.

The very high amplification and bass boost on re-play needs careful circuit design and layout to avoid the effects of hum. The output of the amplifier on replay can be whatever is desired, but almost all portable recorders have about 3 watts output (about the same as a mains-driven domestic radio set). A few of the more expensive amplifiers have two output valves in push-pull, giving about 10 watts output with less distortion. Some tape amplifiers (e.g., Truvox) provide for tapping off the signal half-way through the recorder amplifier, so that the signal may be fed into the input of a higher output high fidelity amplifier.

For the actual recording on tape, only a very low output power is required from the amplifier. However, for the supersonic bias oscillator it is essential to have a relatively large valve, since the oscillator has to feed not only the recording head but also the erase head which is placed just before it—so that any signal on the tape is automatically erased immediately before a new recording is put on to it.

Generally, there is an output valve for the amplifier, and a second valve of a similar type as the oscillator. Of course, the oscillator operates only when the instrument is switched

to record. At least one tape amplifier economises by using just one output valve (the output valve on playback) as the oscillator when recording, the magnetic head then being fed from a lower power point earlier in the circuit.

With this arrangement it is obviously not possible to have the loudspeaker working during recording, because the output valve is performing the function of oscillator. However, in some such amplifiers the signal can be tapped off from an earlier part of the circuit so that monitor phones can be used.

### Types of Microphone

Most of the lower-priced recorders use crystal microphones, which give a high output of moderate quality. Crystal microphones of this usual high output type are quite satisfactory for recording speech, but the frequency response curve is generally somewhat "peaky" and is regarded as not quite good enough for original music recording. There are several other types of microphone (e.g., ribbon and moving coil), but the better ones all have very low output, and so need more gain in the amplifier. Some recorders feed the microphone straight into an early stage of the tape amplifier, giving plenty of gain for a low output high quality microphone. The cheaper recorders feed a relatively low priced high output crystal microphone into a later stage of the amplifier.

Many of the cheaper tape amplifiers now provide facilities for the mixing of two or more inputs—for example, music from a pick-up and commentary from a microphone. But a simple mixer circuit can be made up and plugged into the input jack of the amplifier, so that the two inputs can be moved at any relative levels desired. Thus a commentary can be mixed with music, the level of the music being raised between the sections of commentary.

The simplest way of recording a commentary plus musical background is to play the records through the radiogram to pick up the sound. The commentator can move the microphone up to his mouth for recording the speech, and back to the radiogram to bring

the music back to full volume. This simple procedure can be made to work quite well, but the music may have a characteristic "canned" sound, due to the radiogram and room acoustics. It is certainly better practice to feed the music from the pick-up straight into the tape amplifier, mixing it with the commentary at the input of the amplifier.

It is essential to record at the correct level on the tape. It is only too easy to record at too high a level, over-modulate the tape and get distorted reproduction. On the other hand, too low a recording level will require the volume to be turned further up on playback, and this will also bring up any background noise and hum and lose the quiet background which is one of the characteristic features of a good magnetic recording.

### Magic Eye Indicators

Most of the moderately-priced recorders have a magic eye volume indicator—a special type of valve which gives visual indication of signal level by closing the two "arms" of the pattern at peak signal level. When recording, the volume control is turned up until the magic eye just closes on the peaks of the sound. The exact setting varies between recorders, but you will quickly find the best setting by making a series of tests at various levels, i.e., various degrees of closure of the magic eye, then replaying them, adjusting to equal volume on all the tests, and finding which recording level gives the best sound quality.

It is somewhat difficult to set background volume levels accurately with a magic eye, so more expensive recorders are fitted with a volume indicating meter, on which the needle shows clearly the depth of modulation. For example, the meter may be scaled from 0 to 10, with 8 corresponding to full modulation. Before starting the recorder, the gain (volume) control is adjusted so that the sound causes the meter needle to go just up to 8. A properly designed meter-type of volume indicator is undoubtedly the most accurate. Some of the earlier recorders had a small neon lamp which flashed on the peaks of signal at correct level.

(Continued on next page)

## PERFECT SYNC.—THE VERY LATEST

Just to make your mouth water! Designed for the professional user, this Kelvin Hughes synchronous magnetic recorder uses 16mm. single perforated stock and is driven by a synchronous motor so that, when used in conjunction with any camera fitted with a similar motor, perfect sync. between sound and picture can be maintained throughout every shot, regardless of duration. Photographs show the control unit, comprising record and playback amplifiers, mixing and equalising facilities, power pack and motor control switches; and recorder unit which, apart from loading and unloading of recording stock, is operated entirely from the control unit.





## Choosing a Tape Recorder

Here is the second instalment of the list of basic characteristics of tape recorders (the first instalment appeared last month). All these recorders use twin-track recording along one half of the tape and then back along the other half. Some are even designed to change track and direction of travel, without the need for re-threading. All are for use on A.C. mains.

The length of tape given against the spool size refers to standard thickness tape. If one of the new thin long-playing tapes are used, the spools hold half as much again, giving a 50% increase in playing time per reel.

**FERROGRAPH MODEL 66** (British Ferrograph Recorder Co. Ltd., 131 Sloane Street, London, S.W.1). Speeds: 7½ and 15in. per sec. Spools: 8½in. (1,750ft.). Microphone: extra; ribbon type or to choice. Volume indicator: meter. No speaker or cabinet. Designed for incorporation in user's furniture, as part of a high fidelity system. Recorder incorporates Wearite 2A/NH tape deck. Synchronous capstan motor. Single knob control. Price: £92 8s.

**FISHER CONCERTONE** (Fisher Electronics Co. Ltd., 70 Brewer Street, London, W.1). Speeds: 3½ and 7½in. per sec. Spools: 7in. (1,200ft.). Microphone: crystal. Vol. indicator: magic eye. Output: 4 watts. Speaker: 7 x 4in. elliptical. Interlocked controls to prevent accidental erasure. Weight 26 lbs. Price: £50 8s.

**G.B. EQUIPTS. RECORDER** (G.B.-Kalee Ltd., 37-41 Mortimer Street, London, W.1). Speeds: 3½ and 7½in. per sec. Spools: 7in. Microphone: crystal. Volume indicator: magic eye. Output 10-12 watts. Speaker: 6in. dia. Price: £81.

**GRUNDIG MODEL TK-5** (Grundig (Gt. Britain) Ltd., 37-41 New Oxford Street, London, W.C.1). Speeds: 3½in. per sec. only. Spools: 5in. (850ft.). Microphone: condenser type, included. Volume indicator: magic eye. Output: 2½ watts. Weight: 25 lb. Price: £54 12s.

**GRUNDIG MODEL TK-12** (Grundig (Gt. Britain) Ltd.). Speeds: ¾ and 7½in. per sec. Spools: 5in. Microphone: moving coil or ribbon type, extra. Volume indicator: magic eye. Output: 2½ watts. Elliptical speaker. Instant change-over of tracks without re-threading. Speed change by two-speed motor. Weight: 30½ lb. Price: £73 10s.

**GRUNDIG MODEL TK-620/3-D** (Grundig (Gt. Britain) Ltd.). Speeds: 3½ and 7½in. per sec. Spools: 7in. Microphone: moving coil or ribbon type, extra. Volume indicator: magic eye. Output: 2½ watts. Speakers: three, one for bass and two small speakers for treble. Instant change-over of tracks without re-threading. Speed change by two-speed motor. Weight: 48 lb. Price: £102 18s.

**KENTON COURIER** (Kenton Recorders Ltd., 4 Tottenham Mews, London, W.1). Speeds: 3½ and 7½in. per sec. Spools: 7in. Microphone: crystal. Volume indicator: magic eye. Output: 2½ watts. Speaker: 10 x 6in. elliptical. Incorporates Truvox deck. Weight: 39 lb. Price: £69 6s.

**MAGNEGRAPH** (Boosey and Hawkes (Engineers) Ltd., Deansbrook Road, Edgware, Middx.). Speeds: 7½in. per sec. Spools: 7in. Microphone: crystal. Volume indicator: magic eye. Output: 3 watts. Speaker: 5in. diameter. Tape path of "thread-up" (not "drop-in") type. Weight: 31 lb. Price: £61 19s.

**M.S.S. MODEL PMR/DE** (M.S.S. Recording Co. Ltd., Poyle Farm, Colnbrook, Bucks.). Speeds: 3½ and 7½in. per sec. Spools: up to 8½in. Microphone: extra. Volume indicator: meter. Output: 5 watts. Speaker: size not stated. Impedance of internal speaker, 2½ ohms. An external speaker of impedance 15 ohms can also be used. Single knob controls functions of tape transport and amplifier. Recording characteristic to C.C.I.R. Standards. Recorder has facilities for various inputs. Low level microphone is radio medium level. Price: £75.

**PHILIPS RECORDERGRAM** (Philips Electrical Ltd., Century House, Shaftesbury Avenue, London, W.C.2). Speeds: 3½in. per sec. only. Spools: 5in. (600ft.). Microphone: crystal. Volume indicator: magic eye, type DM 71. Output: 2½-3 watts. Speaker: 5in. diameter. Miniaturised design and special technique circuit. Single knob controls tape transport and amplifier function. Weight: 21 lb. Price: £39 18s.

**PREMIER** (Premier Radio Co., 207 Edgware Road, London, W.2). Speeds: 3½ and 7½in. per sec. Spools: 7in. Microphone: crystal. Volume indicator: magic eye. Output: 3 watts. Speaker: 7 x 4in. elliptical. Incorporates Lane Mk. 6 deck. Weight: 35 lb. Price: £40.

(Continued from previous page)

This is not quite so useful as the magic eye or meter and is rarely used to-day.

Most amplifiers have tone controls—sometimes one controlling the bass and another for the higher frequencies. Generally the tone controls are operative only on playback, the recording being made at a certain fixed frequency characteristic which gives the best possible recording at all frequencies. The exact recording characteristic varies somewhat between different makes of recorders, but is likely to be more clearly standardised as more people use pre-recorded tapes which are recorded to suit the standard playback characteristic agreed for programme interchange by broadcasting organisations.

All the moderately-priced recorders use the same magnetic head for reproducing as for recording. But the professional-type recorders

use a separate head for reproducing. In this case the separate playback head is mounted just after the recording head, and has its own amplifier. This enables the actual recording to be monitored within a fraction of a second of being made, giving a continual check on recording level and quality. But this is rather a luxury for amateur recording!

Magnetic tape is generally used on 7 inch reels—they are very like 8 mm. 400ft. reels—which hold 1,200ft. of ordinary thickness tape, or 1,800ft. of the new thin tape. Other size reels are available (e.g., 600 and 300ft. of ordinary tape) and these will fit most recorders. Larger spools and "flat plate" carriers, used professionally, hold up to 3,250ft. of ordinary tape—enough for 80 mins. recording per track at 7½ inches per second. One of the few "amateur" recorders taking these larger rolls of tape is the *Excel*, mentioned later for its synchronising device.

## Don't Lie Down on the Job of EDITING

I am sometimes asked for advice on how to edit a film that has already been made. Of course the film has been made, you may say, otherwise how could I be asked to help edit it? But editing is very closely related to planning and the capable movie maker is he who edits his film in his mind (in other words, sees clearly how each shot will fit into the whole) as he works at his script, or, failing that, as he works his camera. Only purposeful shooting will result in purposeful films.

Recently my club attempted a satirical film that was everywhere condemned as a complete failure. In a desperate effort to salvage something from the wreck, I drastically re-edited it (reducing it in the process from 400ft. to 150ft.), striving to give it a meaning that simply was not there. I must admit that I preferred my version to the original but, even so, it was just as unsuccessful. You cannot make a silk purse out of a sow's ear.

But, having emphasised that editing is not just something to be thought of when everything else is finished, I must now admit that individual shots can often be saved by the editor's scissors. I'll offer some examples of this in a moment, but first let me remind you of the basic editing that must be carried out on every film, no matter how unambitious.

The golden rule is to remove every shot that falls short of the standard you set your-

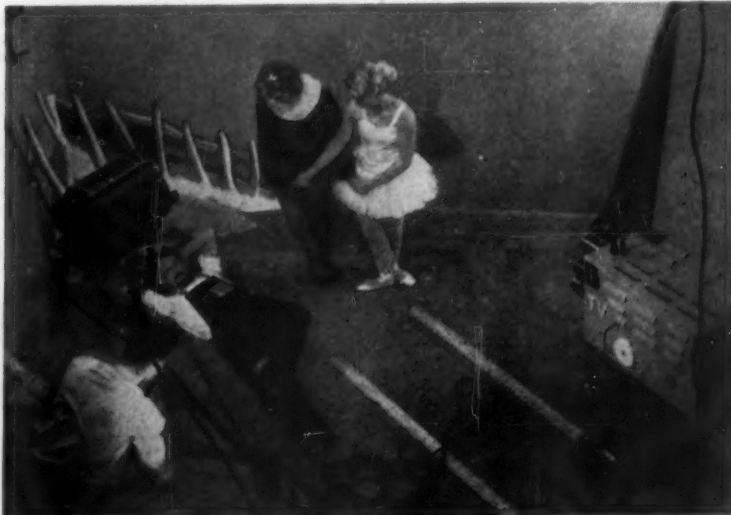
self. All those marred by incorrect exposure, edge fogging, shaky camerawork, self-conscious acting, or that are not sharp or are punctuated with holes punched in by manufacturers to identify their film, must go. If they are essential, they should be re-taken. It cannot be over-emphasised that a good five-minute film is vastly preferable to an indifferent ten-minute one. Do not leave in shots for which you need to apologise!

### Varying Standards

The standard of photography we set ourselves may vary from film to film. For a film featuring children that I made last year, I exposed more than twice the length of stock that I knew I would be able to use, and so a large number of technically perfect shots had to be discarded during editing. Yet, although I scrapped these quite readily, I did *not* scrap one which was slightly out-of-focus, because I felt it had an emotional appeal which over-ruled other considerations. It had been shot off-the-cuff and could not possibly be retaken. Even so, I still have rather a guilty conscience about retaining it. "When in doubt, cut it out" is a wise maxim.

In a story film, the photography must be consistent from shot to shot, but in candid-camera work, the audience may be prepared

A television feature in the making? No, an amateur film! The TV camera is a dummy. Gent on floor has been pushed through the screen of a TV set and into a TV studio where a ballet is in progress. It could only happen, of course, in a pixilated film. See also next page.



to overlook slight technical blemishes. So the editor may be slightly less ruthless—but he will still do his best to conceal any faults.

Many shots in most amateur films could profitably be shortened. Cut out empty frames before people come into the picture and after they leave it. Cut out any anxious glances at the camera. If an actor hesitates or something goes wrong in the middle of a shot, see if you can't omit the first or second half of the shot altogether.

#### Cutting in Middle of Shots

I have quite often made cuts right in the middle of a shot, removed a few faulty frames, then joined up the film again. You can sometimes do this with hardly a jerk being visible on the screen, but unfortunately the frame line usually shows at the splice and this tends to make such joins very noticeable on 8mm. However, when I was editing a 16mm. film last year, this trick did come to my rescue.

There was a most unconvincing shot of a boy pretending to trip and fall over. Thinking it would be even more unconvincing if I meddled with it, I left it alone. But when I saw the film in company with a young audience, a small boy announced to his neighbour in so disgusted a tone that "you could see he meant to trip", that I rushed the film home and removed three frames from the start of the stumble. This transformed the boy's careful trip into a headlong fall and made all the difference.

#### Splice Flashes

This cautionary tale does not end here, because I then had to make a similar cut on the dupe neg. It is not wise, I discovered, to splice neg. film with a badly adjusted splicer! The result, in my case, was a blinding white flash that occurs on each print since made from the neg. I now am about to re-make the splice on the neg. in order to eliminate this, but I feel that if I cut out much more there won't be anything left of the fall at all!

So remember when you are editing your precious original to think twice before deciding on the exact place for the cut: once the film is cut, it is not always easy to restore what has been removed.

If your film simply consists of an assemblage of a few odd shots of the family, there may not be much further editing you can do except to re-arrange the order of some of them so that there is some logic in their presentation. For example, you might well exclude that shot of a football match that seems to have found its way into the zoo sequence, and try to arrange for each sequence to have its own beginning, middle and end. You may find it wise to film a few titles or some extra shots to fill in the gaps. Occasionally the editor can discern some pattern that has not occurred to him during the filming, but a few extra linking shots will probably have to be taken if he is to make anything of it.

#### Creating Space and Time

The editor creates his own space and time. He can join a C.U. of a man looking out of the picture to a L.S. of a country scene filmed many miles away, and yet make it appear that that was the scene that the man was watching. He can compress time so as to omit everything that is not relevant to his purposes. For example, it might have taken a minute for a man to walk from his front door to a garden seat, but the editor could show him doing it quite comfortably in ten seconds. All he would need would be a M.S. of him leaving the door and another M.S. of him reaching the seat. If he began the second shot just before the man walked into the frame, there would be no obvious break in the continuity.



Here the TV technicians (Grasshopper Group members) are seen at work in the Group's lavishly equipped Walton studio. They appear in the only monochrome sequence in Grasshopper's s.o.f. Kodachrome comedy, *Bride and Groom*, now nearing its final stages of production. (Another production still from the film appears on previous page.)

Similarly, if he wanted to build up tension, he could prolong an action that took only a short time in real life. The following very simple example is taken from an 8mm. film in the I.A.C. library, *The Caretaker*:

1. M.S. The caretaker removes the outside ladder leading to the fire escape up which three boys, who are attempting to break into his school, have just climbed. He hurries through a door and into the school.
2. C.S. Boys' feet seen from behind as they clamber up the outside fire escape.
3. C.S. Caretaker's feet seen from behind as he begins to hurry up the inside stairs.
4. C.S. Boys climb up the fire escape towards the camera.
5. C.S. Caretaker climbs up the stairs towards the camera.
6. M.S. Side view of boys as their leader hesitates and another of the boys takes the lead.
7. M.S. Side view of the caretaker leaving the top of the stairs.
8. C.U. The leading boy reaches the window they have been making for, and looks in.
9. C.U. What he sees—the caretaker's face glaring out at him.

The boys took very much longer to climb the fire escape in the film than they would have done in real life but, providing it is not overdone, this convention is readily accepted.

This sort of cutting from one parallel action to another is seen in every story film and has become a recognised way of building up tension. The cameraman usually films all the scenes showing one set of characters, and then all the scenes showing the other, and leaves it to the editor to cut from one to another. The stock situation is that in which there is a menacing villain, a trapped heroine and a hero riding to the rescue. The editor cuts from one to another, and contributes to the rising excitement by cutting the shots shorter and shorter as the climax approaches. Then, when the hero arrives in the nick of time, there is usually a lengthy shot (probably of him embracing the heroine) to relieve the tension.

The effect of such sequences depends largely upon the editor's sense of timing. Short, quickly cut shots build up a sense of urgency. Lengthy shots create a feeling of calm (in amateur films, it all too often amounts to boredom!). The editor can experiment with the rhythm of his cutting until the desired effect is achieved.

Cutting from one character to another is a convenient way of shortening over-long shots or concealing acting faults. For example, you might at first edit part of a sequence like this:

1. C.U. 8 secs. Mother calls.
2. L.S. to M.S. 25 secs. Boy runs into foreground from distance.
3. M.S. 9 secs. Boy reaches mother.

Supposing the mother's performance is not very convincing: eight seconds is rather a long time to show her calling out a single name, and it gives the audience too much opportunity to grow critical. Shot 2 might also seem to last too long. So you might try re-editing the shots as follows:

- 1A. C.U. 5 secs. Mother calls.
- 2A. L.S. 5 secs. Boy begins to run from distance.
- 1B. C.U. 3 secs. Mother calls.
- 2B. M.S. 3 secs. Boy runs into foreground.
3. M.S. 9 secs. Boy reaches mother.

In this way, you could remove 17 seconds of uninteresting action and emphasise mother's impatience. On the other hand you might keep the shots in the original order but omit No. 2 altogether. It would depend on the

## **PORTRAIT GALLERY**

A collection of close-ups to which you are invited to contribute.



No. 2. This lad was asked to repeat something he had already been doing. He was not told to put on an act for the camera. Had he been, he would probably have been self-conscious. Out of the ordinary actions are best repeated rather than specially created for the camera, so watch your subjects carefully, even when the camera is not turning. And remember: the closer the camera, the more appealing the shot. (Frame enlargement from *Holiday for a Hundred*.)

exact effect you wanted to achieve. One has to learn a lot from trial and error.

The editor can give added point to certain shots by contrasting them with others. For example, if you wanted to raise a smile with the following three shots of vehicles in a car park, in which order would you join them?

1. M.S. An ancient Austin Seven.
2. M.S. A small modern car.
3. M.S. A gleaming Rolls Royce.

I would arrange them 2, 3, 1, so as to surprise the audience with the sudden unexpected contrast between the last two. If the ancient Austin Seven is immediately recognised by the audience as belonging to someone they know (as might be the case in a family film), you might even get a laugh—providing that it comes as a surprise.

Pudovkin once pointed out that if one joined together close-ups of a man smiling, a revolver being pointed, and the same man looking frightened, the man would appear to be a coward. If the order of the shots were reversed, he would appear to be a brave man. In editing, the effect of the whole is greater than the sum of the parts.

In amateur films and particularly family films, the editor has a special duty to his inexperienced cast. He must not let them appear awkward or embarrassed but try to





Gordon Ball (centre), who compared last year's premiere of the Ten Best, is now directing a film for Walthamstow C.C. It is called *First in the Field* and is a comedy about the adventures of a male nurse.

RUNNING  
COMMENTARY

## Major Operations on Lenses

*SOUND TRACK explains why some cannot be carried out and marvels at the success of others.*

If you have the misfortune to crack a component of a lens, of foreign make, and ask an optical company to repair it for you, you will get a polite refusal. The reason for this is that to make the replace element, the whole paraphernalia of design and manufacture would have to be called into play: computation of the element curvature, estimation of the type of glass needed to give the required refractive index, preparation of the necessary grinding and polishing tools for the particular curvatures, and then "one-off" manufacture and inspection and assembly and final setting. Clearly all this would cost more than a complete new lens.

This reflection was inspired by a recent visit to an establishment where top optical quality is the pass-word; the Leicester works of Taylor, Taylor and Hobson, who celebrate their 70th anniversary this year. They have made innumerable famous lenses, and their records are admirably kept: I was able to check that my 6-inch  $f/4.5$  Cooke lens, in standard 16mm. mount, which is an excellent performer and cost me £8 in 1935, was manufactured in 1927.

Lens design starts with the glass: over 50 different glasses, such as Dense Barium Crown, and Extra Dense Flint, are furnished by Chance Bros. They have different dispersion and refractive properties, and only by setting these properties one against another is the modern large-aperture lens made a possibility. Among their designers was Arthur Cox (now

in America), whose book "Photographic Optics" contains the necessary data for anyone interested in making up a few lens specialities for himself.

Taylor Hobson lenses have several interesting refinements. For example, all the exposed surfaces inside the lens mount, including the element spacers, are "reissed", which is the technical term for that very fine screw-thread sort of machining applied to these surfaces to break up any internal reflections that would impair definition. After reissing they receive their coat of the best obtainable optical matt black.

### Impressive Examination Procedure

Another example of finesse is the blackening of the periphery of all components where there is any risk of internal edge-reflections, since these, again, can cause internal scatter, thus lightening the shadow areas of the picture and spoiling quality. This applies particularly to the edge of a thick, convex element.

The examination procedure for lens elements is impressive, some operations, such as cementing of certain elements where there is no air-space, being carried out in dust-free rooms which are taboo to visitors.

You can watch the operation from outside. Blooming, or hard-coating, is done to all lens components in special vacuum ovens; magnesium fluoride is used and great hardness attained.

Manufacturing tolerances, of course, run in



tenths of thousandths of an inch on, for example, element diameters: this is necessary to ensure that all elements lie on the optical axis in assembly, and is checked on assembly. Hence the reason why an old lens will not be accepted for blooming: to achieve quality it would be necessary to re-grind and then re-polish each element before blooming, and in so doing the outside diameter would in many cases be reduced, and accordingly accurate reassembly could not be assured.

#### Advice to Those About to Bloom . . .

My advice (not T. T. H.'s) to anyone who has an old un-bloomed lens and who is vaguely worried, feeling he would like it bloomed, is to make a few test shots with it, preferably on Kodachrome or as described last month, and be sure he really is missing something. It is a curious thing—when one remembers some claims made for blooming—that all Kodachrome exposure tables remain unaltered!

Almost all camera lens mounts are now of aluminium with satin-chromium plated finish. This is to-day's fashion, but not all users like it better than the older black finish; indeed, one well-known user of the 6-inch Telekinic lens cannot work with the modern finish. He is an expert in bird photography, and finds that the sunlight on the satin-chrome finish catches the birds' eyes, so they fly off.

Taylor, Taylor and Hobson owe their international reputation to not releasing a lens until they know it is really good. Perhaps they are a little on the conservative side, this policy of perfection delaying their offering us, say, an  $f/0.95$  lens, or a zoom lens. They obviously have these things in mind, and have made them for ciné-radiography and for TV, respectively: they certainly know what they are doing, and I only hope they will soon be able to do it for our range of lenses!

#### Sizing It Up

It is surprising how often one is surprised! I was surprised when a knowledgeable ciné enthusiast I know expressed surprise that tables of projected picture size and camera field of view, for the same lens focal length, should be identical. Well, of course they should. Perhaps there is quite a bit of confusion about this, so let me quickly run over the chain of events. . . .

British Standard B.S. 677 specifies the projector gate size. This at once fixes the table giving screen sizes for given throws with projector lenses of given focal lengths. It also fixes the camera viewfinder dimensions, because obviously the viewfinder must show the cameraman precisely what the projector will show the audience.

Therefore in any reckoning and calculating about camera and projector distances to

include a certain subject, all you need to know is the projector gate size and the focal length of the lens: and so tables for camera and projector distances for a certain subject size with the same focal length lens should be identical.

The non-technical might justifiably ask why on earth the camera gate size should be any different. But why on earth should it not be? As a non-technical man, you need know nothing about the camera frame size. Why worry when your viewfinder shows you what you will later screen. But the reason is a very practical one: by making the camera gate aperture larger, assembly tolerances are greatly widened, because not only are the dimensions of the aperture less important, but the *placing* of the aperture on the lens axis is less important.

It would have to be held to less than a thousandth of an inch at several manufacturing stages to prevent the possibility of showing a dark line at one side, were it to the same size as the projector aperture. In practice, the only limitations placed on the camera mask are that it must allow a black margin between frames, and that the placing must be central between sprocket holes to permit constant framing between shots taken with different cameras.

But when examining a shot in your hand, always remember that you are seeing on each frame more than the viewfinder showed you and more than will reach your screen.

#### Praise for Polythene

A minor item of interest to the amateur cinematographer is the polythene bag. These are very thin and flexible, and immensely strong, and have the most attractive property of looking and being clean, *i.e.*, non-absorbent and free from any dust or abraded particles of their own making. Consequently they are admirable for storing and protecting camera lenses and other optical parts.

In particular, they are most useful when you are out filming under conditions which demand intermittent use of sundry optics. For example, you may be using a tele attachment, and wonder where to park it in between shots requiring it. Answer: into the polythene bag, which is as convenient as putting it direct into a pocket and removes the serious dust hazard that said pocket harbours.

These bags have one further attraction, which I rate highly: they permit you to hold and finger optical parts without touching them. For example, you can use a corner of a thin polythene bag between your finger and thumb, in order to pick out a glass filter from a bag or box, and insert it into a holder without any risk of leaving finger marks. This, in turn, obviates the need for cleaning.

# IDEAS

**exchanged here**

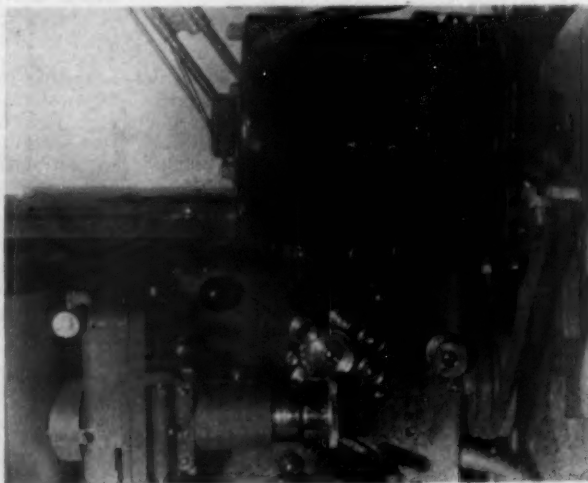
Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

## VIEWING DISTANCE

Sir,—It was a pleasure to see the article by Sound Track (Feb.) on the viewing distance needed to see a projected picture in true perspective, as I have often thought how rarely this point seems to be appreciated either by cine or still workers. The principle is simple: that the projected picture (or the print) must subtend at the eye the same angle as the field of view subtended to the camera lens, but how often does the still photographer consider this when he hangs his picture for exhibition? And how frequently does the taker of snapshots with a simple box or folding camera realise that the contact prints should be viewed from a distance of only 3 or 4 inches? This, of course, is too close for the eye to focus without the aid of a suitable lens and in viewing 35mm. transparencies the trouble is overcome by using such a lens in the viewer.

But to return to cine work, there are other things than perspective to be considered in selecting the best viewing distance. If one sits midway between projector and screen, the picture can only appear sharp if the overall resolution of the camera lens, film and projector lens is as good as that of the human eye. While this resolution may be obtainable with 16mm. or 9.5mm. equipment and film stock, I personally have not achieved it in 8mm. work, and in order to overcome the graininess and the imperfections in resolution and focusing of the lens, I find that I have to move back to the level of the projector (my normal position anyway). Someone who has less good eyesight than myself, however, prefers to sit in the centre of the room and does not appear to be disturbed by lack of sharpness.

Photo on this page shows bracket and new 1/6th h.p. motor fitted to front of projector; original V drive belt is retained. Second picture shows (A) position of micro-switch for releasing and disconnecting the new motor; (B) floating sound drum and jockey roller, both fitted with ball races; (C) new fibre pulley fitted to old inching knob. See letter, "Adventures with Stripe", on opposite page.



While a more expensive lens than the one I use would undoubtedly improve matters to some extent, I feel that under my present circumstances—and there must be many in a similar position—the seats in the home cinema should, in order that 8mm. films may be seen at their best, be ranged just in front of the projector and up to, but not beyond, the middle of the room.

HORNCHURCH.

P. J. F. WRIGHT.

## GHOST RECORDING

Sir, — Richard Harrison's remarks in "Adventures in Sound" (Jan.) on the inexplicable happenings which occur with tape recordings brought to mind a similar experience which I had a short time ago. Having made recordings on both tracks of a tape, I was surprised to hear, on playback, a muffled, though recognisable reproduction of a recording I had some time before erased.

Examination proved that the tape had become twisted in the tape channel and was running "edge on" to the playback head. This "ghost" recording did not, however, interfere with the tracks proper in any way at all.

Further to the matter of back projection, I have now discovered that a local cinema, recently acquired by the Rank Organisation, is equipped to show films in all ratios by back projection. The screen is perfectly flat and the current wide-screen practice with ordinary

films is employed, the film being simply reversed in the projectors. I am looking forward to seeing the results on this screen (maximum width, 27ft.) with a CinemaScope lens.

LOWTON.

G. F. MARTLAND.

#### NEW LIGHT ON STROBE LIGHT

Sir,—Your clever chap who used the little hole by the lens tube and a dental mirror to throw a spot of light on a moving strobe is to be congratulated. But we haven't all got these convenient holes by the lens! I bored one below my Specto lens, hoping to catch some light through the slot which takes the claw . . . but didn't catch any light!

Here is a better method, involving no dental mirror, not obscuring the picture, and giving that broad and easy area of reflected light which enables the recorder to be positioned with ease almost anywhere. Take a torn bit of thick silver paper about three inches long and an inch or so wide, and secure it over the lens with a rubber band.

The resulting reflected light can be sent anywhere by simply bending the silver paper to any position, and it stays put. The picture does not seem to be affected because it is too near the lens, and it is better than the piece of glass which must be placed at an exact angle and which often mars the focus. The paper can, of course, be to one side or on top.

JERSEY, C.I.

S. JEPSON.

#### TV INTERFERENCE

Sir,—I was greatly interested in D. Collins' article (Xmas A.C.W.) and H. A. Watson's note (Feb.) on TV interference from the 500 watt 9.5mm./16mm. dual Specto projector. I bought this model before Wenvoe opened, and enjoyed this hobby of ours to the full. When Wenvoe started transmitting, most of the houses around us sprouted TV aerials, and I

was soon shown what TV interference looked like on my neighbours' screens!

I asked Specto Ltd., if they had any suggestions to offer for remedying the trouble, and by return post came the information that a suppressor is fitted in the base of the projector, and that it should effectively prevent interference if the projector is earthed, but that conditions might vary in different districts. On their suggestion, I got in touch with the local Post Office engineers, who examined my power supply at home and found the earthing cable faulty. Once this had been rectified, scarcely any interference was experienced.

The engineers completed the job by inserting an inductor (type R.F.15A) in each lead to the motor, the total cost of all this work being 2s.1! I have since used the machine satisfactorily under varying conditions in outlying districts. Incidentally, I use a 230v. 250w. bulb instead of the 110v. 500w. The illumination equals that of the 100w. model, with lamp life increased considerably.

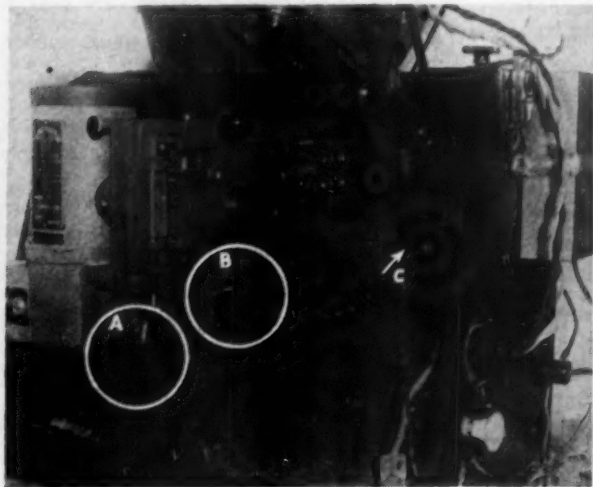
DUNVANT, NR. SWANSEA. G. T. ELLIOTT, B.Sc.

#### ADVENTURES WITH STRIPE

Sir,—My first efforts at sound stripe with an attachment to my projector proving a fiasco—gruff speech, wailing music—I concluded that the trouble was due to the narrow striping, so forthwith had my camera converted to single sprocket. But reproduction of the stripe on the single perforation film was little better. True, speech was passable, but music was still awful. At 24 f.p.s., however, results were reasonable, though far from perfect, and the horrible thought occurred to me that if to maintain this improvement I had to shoot at this speed, instead of 16 f.p.s., running expenses were going to jump 50%.

A demonstration of a well-known magnetic projector gave me little encouragement when a rev. counter showed that my film, shot at 16 f.p.s., was going through at 20 f.p.s. After all, I reflected, a reputable manufacturer would not have compromised at 20 f.p.s. had he been able to get good results at 16 f.p.s. So I, too, decided on compromise, and changed the silent speed governor to the higher speed, but left the 24 f.p.s. setting as it was.

With this set-up, results were more presentable, but the fact that some modern tape recorders give extremely good results at  $3\frac{1}{2}$  in. per sec. worried me, for I could not be satisfied with what I was getting when it was clear that good sound could be obtained at a slower speed than that at which I was running. Then a fellow



enthusiast suggested that a probable cause of the poor reproduction might lie in the fact that I was using a governor controlled motor, whereas the tape recorder uses a synchronous type giving constant speed.

It seemed he might be right, so I decided to go the limit and bought a 1/16 h.p. 1,400 r.p.m. synchronous motor which I mounted on a bracket (see illustration). Utilising the original drive belt, which was taken right out of the gear casing, I took a drive to the cross shaft by fitting a pulley to the inching knob and making a further pulley for the motor to give the correct ratio to yield 16 f.p.s. (this ran the cross shaft at 850 r.p.m.).

The results were so encouraging that I determined to improve the floating sound drum. I succeeded in locating some very tiny ballraces in an ex W.D. store, and with the help of a precision engineer made up the drum to run on them. Other adjustments were also made and the weight of the flywheels increased.

When these modifications had been carried out, we knew we had hit the jackpot. In my view the quality at 16 f.p.s. is superior to that obtainable commercially at 20 f.p.s. It only remained to effect a few minor modifications, i.e., connecting up the automatic "knock off" to work with the new motor and arranging reversing for recording (since it is often necessary to go back to dub effects, etc.). These problems presented no difficulty. The first was easily solved by fitting a micro-switch to operate the "reset" lever (seen in photo), and the second by fitting a 2-pole double-throw switch. The original motor is switched on at the same time as the lamp, but now acts only as a lamp.

I should be only too pleased to give interested fellow enthusiasts further information, and extend an invitation to local lads to contact me if they would like a demonstration.

Parkfield,  
Victoria Park,  
Shipley.

T. WRIGHT.

#### LAMENT FOR PAN

Sir,—I share "Double Run's" disappointment (Feb.) at Kodak's decision to discontinue 8mm. Kodak Pan film. I have had a good deal of experience with both Pan and Super X, and the superiority of the former is most striking. Not only is the grain much finer, but contrast and definition are far better. One can never seem to get a good juicy black on Super X!

Kodak's policy is, no doubt, influenced by conditions in the United States, where it seems that black and white is practically finished, except when light conditions make the use of colour impossible. I feel certain, however, that in this country there is a large body of cine enthusiasts, recruited from the ranks of still workers, who are not completely seduced by colour and who realise that for optimum results with the tiny 8mm. format, an ultra-fine grain emulsion is essential.

No doubt it is too late for any change in Kodak's decision, but I sincerely hope that Gevaert will not follow suit and abandon their fine-grain Micropan emulsion. An assurance from them on this point would, I feel sure, be appreciated by 8mm. enthusiasts.

SHENFIELD.

D. W. GRAVETT.

Changes are largely initiated by consumer demand, by the need for economical production, and by improvements in manufacture. We understand that there is no present intention of withdrawing Micropan, which remains very popular. So far as anything can be said to be fixed in a rapidly expanding hobby it is safe to say that Micropan stays.

#### FIRST WITH LIP-SYNC?

Sir,—I have been very interested in the letters and articles which have appeared in A.C.W. relating to the search for lip-sync. May I take a little of your space in claiming to be the first amateur to have recorded sound and picture together and to have achieved lip-sync. by this method?

Briefly, the mechanics are as follows. A recording medium carrying 16mm. striped leader is driven at a constant 24 f.p.s. by a synchronous motor, and this mechanism, in turn, drives the camera electrically by remote control. Thus the film in the camera and the film on the recorder are electrically locked.

When the pictorial film has been processed and striped, a transfer of sound is made from the original master recording to the striped pictorial film. The master recording can, of course, be used to obtain any number of copies that may be required.

Editing: as a clapper board is used and as 10 feet (say) of picture has its corresponding length of 10 feet of master recording, editing is quite straightforward.

Comments and correspondence from other sound fans would be welcomed.

ILFORD.

S. W. DORSETT.

#### FANCY NAMES

Sir,—While I personally agree in principle with some of "Double Run's" remarks about our recent productions, I feel I must justify the club's use of what he calls pretentiousness. With regard to *Sign For Murder*, which carried a title "Filmed in Excelvision", the cameraman had experimented for weeks with a masked camera gate and an effects box of his own design. If the results are not quite up to name chosen—and in spite of the policeman's missing button—I think "Double Run" will agree that the picture had extraordinary clarity as a whole, particularly the outdoor shots which had great depth of focus. (Unfortunately the policeman's button—which was torn off as he left the car, apparently—was not noticed until it was too late to retake.)

I must admit, though, that I would prefer to defer giving a fancy name for a process until such time as it is beyond the experimental stage and the results are exciting comment without having attention directed to them. Our cameraman, indeed, would much prefer



to go on tinkering without attention being focused on his efforts.

"Double Run" has certainly given us fuel for many future discussions, and this, most of us agree, is a good thing. A club needs criticism if it is to improve in its work. This year we shall be working in 8mm. and plan two films, one in Dufaycolour and the other in Kodachrome. I can reassure "Double Run" that the "Grocolor" gadget which threw our previous effort slightly out of focus will not be used. Still, it's all rather fun, isn't it, and an ounce of criticism is worth a pound of praise.

BATH.

R. B. BRINKWORTH.

#### DRAT THE DROSS!

Sir,—In these days of vast scientific knowledge and experience, is it not possible to eliminate dross on films? I should have thought that with the modern types of plastic materials it should be possible to manufacture a film base that did not wear out.

I have trouble with my second-hand projector on this score. You can see the dross accumulating at the top of the picture on the screen. It forms some very weird shapes, and sometimes my young audiences air their views on it! Precious time has to be used to clean the gate between each 300ft. film—and that adds to the agony of the waiting children. WELWYN GARDEN CITY.

D. E. NOBLE.

Films are easily charged with static electricity, when they pick up dirt. But the careful projectionist keeps his machine free from dust and dirt, and does not experience this trouble with his own films. If borrowed films seem dirty, they can be rewound through a piece of soft cloth held between finger and thumb.

#### ALL GAUGE PROJECTOR

Sir,—Twelve months ago I started to make a projector, and although it is not quite finished, it is already a dual gauge machine (8mm. and 16mm.), and with a little more filing and riveting, it should take all gauges, including 16mm. wide screen. There are no claws, sprockets or gate parts to change—just a spindle. I'm hoping my design will give a steady flickerless picture.

Don't leave anything out of A.C.W.! I remember one reader writing to say that the article, "Car and Camera on the Continent" was a waste of space, but it so interested and amused me that I read it twice. All the articles interest me, and I am disappointed when "Cine Club Nights Entertainments" misses a month.

SMETHWICK.

F. C. P. ELT.

#### HOW TO INCREASE CLUB MEMBERSHIP

Sir,—Having been forced by 'flu to stay in bed, I have spent some interesting hours browsing through my many copies of A.C.W. and, in so doing, discovered an interesting item—with a moral. In two of the photographs illustrating our 1955 Ten Best presentation, I noticed a gentleman who at that time was just an ordinary member of the audience—a local inhabitant with no cine apparatus and with

only the faintest interest in our hobby.

The Ten Best show convinced him! Shortly afterwards, he bought himself an 8mm. camera and projector, joined our Society, scripted his first film (a Christmas family film in colour) and is now the Society's energetic assistant Hon. Secretary.

The moral? Choose some first class amateur films; advertise the show through all available media; go to as much trouble as possible with the presentation, and you can't fail to have a full house—and new and keen members joining your Society.

POTTERS BAR C.S.

J. WOOD.

Chairman.

#### 8mm. IN N.Z.

Sir,—As a keen 8mm. fan, may I say how much I enjoy A.C.W. here in far off New Zealand. I started making movies in 1953, when I was 14, and I can truthfully say that nearly everything I know I have learnt from its pages. I have every issue from Jan. 1952, and have re-read them many times.

Here in New Zealand we have a very large selection of movie equipment from all over the world. 8mm. is in the forefront, followed by 16mm., with 9.5mm. a long way back. Film is easy to get, especially in 8mm., and we can choose from Kodak (b./w. and colour), and Adox, Gevaert, Perutz and Ferrania—all b./w.; 8mm. Ferraniacolor is coming soon. Prices for black and white stock range from 25s. 6d. (Ferrania) to 29s. 6d. (Kodak). Kodachrome costs 38s. 6d. per 50ft. roll. Of the b./w. films, I prefer Ferrania, not only because of cost but because it gives such rich blacks.

Prices of equipment start at £29 10s. for the Miller Cine 8 and £7 15s. for the Weston Master 2. The Dekko projector costs £59, and the new Kodak 8-500 is about £50. Most of the equipment you have in England is available here, too.

Once again thank you for such a first class magazine.

LOWER HUTT, N.Z.

GORDON LAWRENCE.

And thank you, Mr. Lawrence, for taking us window shopping. It's always interesting to learn about the availability of cine equipment in other parts of the world and how much it costs.

Sir,—I would be very grateful to hear from anyone who took 16mm. b./w. shots (preferably at 24 f.p.s.) of the first Soho Fair last summer, as I am planning a documentary film about that colourful district.

11 Burgess Hill,  
Hampstead, N.W.2.

A. KAULINS.

I have been purchasing A.C.W. since August and am so pleased with it that I have now placed a regular order for it with my news-agent.

LONDON, S.E.25.

L. J. E.

The General Manager of my firm wanted to know something about cine work, so I promptly sent him A.C.W. He was most grateful, as I am.

PRESTON.

T. S.



Every cinemagoer knows that the greatest film of all time is not the one that is showing this week or last week, but the one that is *Coming Shortly*. High Wycombe Film Society embodied the idea in a trailer for a non-existent epic, and it proved to be one of the most popular of the 1954 Ten Best.



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The credit for the success of *Coming Shortly* must go entirely to the writers. When a meeting of the High Wycombe Film Society was called to consider scripts for its next production, the Secretary pointed out that there are too few good very short amateur films available for use as programme fillers or, to put it more politely, curtain-raisers. He instanced Jack Barton's short short, *Peppo*, as the kind of film he had in mind, adding that it was probably the only one of its type and that the Society had often hired it because it met a need in its public programmes.

He suggested that something on the same lines would be a worthwhile project, particularly since funds were low after two very expensive productions and an outlay of nearly £100 on equipment. (We had to buy a sound projector because of the growing number of professional film shows we were giving.) Then Tony Rose came in on cue with the script for *Coming Shortly*. But it was not only for its promise of a low budget that it was enthusiastically greeted.

### Guying Hollywood

We all welcomed the enticing opportunity of guying the extravagance of Hollywood with a trailer for a non-existent film. We rejoiced at the thought of wallowing in the worn-out clichés: "Thundering out of an untamed territory comes a story of tumult and passion. . . . Suspense to grip you by the throat. . . . Cast of thousands. . . ." Titles such as these would be burlesqued in the scenes on which they were superimposed.

The difficulty in writing a parody of film trailers is that they tend to parody themselves. It would be difficult, for example, to surpass the brash absurdity of a line like "She climbed the social ladder sin by sin . . . man by man". Yet this is a close paraphrase of a slogan actually used to advertise the American film, *Ruby Gentry*.



## A TRAILER TO E

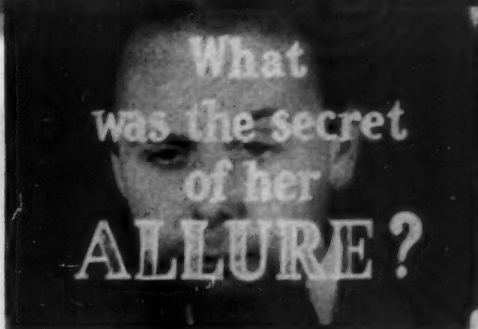
No attempt was made to outdo the typical trailer's prodigal use of the superlative. How could it be when every week's coming attraction is the most stupendous in the entire history of motion picture entertainment? The script simply transcribed some of Hollywood's most treasured phrases and threw them into comic relief by the juxtaposition of contrasting visuals. Thus, after a title, "... the idol of cafe society", we would cut to a series of shots depicting dingy local cafes and pull-ups for carmen, filmed in the dulllest possible light. And after "The subtle invitation . . . that no man could resist", our star, the glamorous Mame, would be shown giving the heaviest-handed come-hither look you ever resisted.

Trailer traditions were closely followed in emphasising the importance of the subject ("Based on the Pulitzer Prizewinning Novel"), the spectacular production values ("Settings of authentic loveliness"), the enthralling nature of the plot ("Suspense to grip you by the throat") and the sexiness of the heroine. ("A poor girl . . . richly endowed by nature".)

Portrayed in the frame enlargements below are the two furtive characters who continually trail each other along murky streets. They represent the suspense element, so heavily stressed in all film publicity. In the enlargement on the extreme right, a waiter is electrified by the heroine's 'subtle invitation' that no man can resist.



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Both action and title shots for *Coming Shortly* were filmed on reversal stock. A title strip was made up with black spacing to the same length as the picture and finally the two were married into a single negative.

## END ALL TRAILERS

It was hoped to suggest that our star belonged to the deadpan school of Hollywood actresses, whose dramatic assets can be most aptly expressed in terms of the tape measure. Hence a series of titles, starting with "A star of many moods", and followed in swift succession by "Sullen . . . Demure . . . Vivacious . . . Ecstatic". After each adjective, there was a shot of Mame, angled so as to obscure her face and give full prominence to her plunging neckline. We like to think that the idea got over.

As soon as we heard the script, nearly all of us wanted to take a hand in production and a unit was formed at once. Casting presented no difficulty at all. Perhaps remembering the trouble we had finding a girl to play the lead in our last film, *A Game of Robbers*, the scriptwriter had written all the parts to fit members of the Society.

Indeed, the whole idea of *Coming Shortly* was largely inspired by one particular new member, Megan Jones, who was well equipped in every way to fill the role of Mame. Tall, attractive and good humoured, she had no false

modesty to deter her from giving the character all the blatant "allure" that was needed.

Megan was ably abetted by another of our few lady members, Mary Modd, who was placed in charge of the make-up and wardrobe department. She supplied false eyelashes and plastic finger nails to accentuate the glamour angle, as well a whole collection of gowns, as there was a costume change for almost every shot. Most of these were scrounged, but we decided that no expense should be spared for the night club scene and finally hired a "harem" costume from Pinewood Studios, where it had been used in *You Know What Sailors Are*. Incidentally, Megan had to face the camera all the time she was wearing it in order to conceal a gap of several inches where it failed to meet at the back.

### Wardrobe Troubles

Surprisingly, the male wardrobe presented one of our most difficult problems. All the men in the Society (apart from Peter Lay, the cameraman) were lined up for a crowd scene tableau at the end of the film, in which Mame pours champagne for her admirers. The trouble was that few of them possess dinner jackets but, in the end, we managed to borrow enough without resource to Moss Bros., which would have sent the budget flying, and the scene was shot in the camphorated atmosphere of moth balls.

Before we actually went "on the floor", there was a great deal of discussion as to whether we could afford to make *Coming Shortly* as a sound film. Its author had three suggested ways of tackling the subject: (1) Full sound-on-film with spoken commentary and superimposed titles; (2) silent with superimposed titles; (3) silent with titles separately cut in. A fiscal compromise was reached in this matter and method (2) was chosen. The other moot point, colour or black-and-white,



Production still on the left shows the unit preparing to shoot a love scene in which the fabulous Mame is wooed by a Latin type. All the interiors were filmed in one day in a small photographic studio, loaned by a member of the Society. The camera used was an old Bell and Howell with an f11.4 lens.





Megan Jones, a 19-year-old member of the High Wycombe F.S. was admirably suited to the part of Mame, the sultry heroine, who climbs the social ladder 'sin by sin, man by man'. Here she is on the first rung of the ladder.

also was decided by economics—a decision, incidentally, that I very much regret. All was now set for production to commence.

Then Megan Jones gave us a shock; she announced that she was leaving High Wycombe to take a job in Southampton. We had exactly two weeks before her departure. We wasted no time. We were fortunate in having at our disposal a small private portrait studio belonging to a member, and here all but the location shots were filmed. We even hauled several bales of straw up a flight of steep stairs to this studio rather than shoot scenes of Mame reclining in the straw on location in a barn where a power supply for lighting might be difficult to come by and the artistes might be embarrassed by onlookers.

### Three Days' Shooting

With everything prepared beforehand, albeit in a rush, the shooting was a minor matter. One Sunday was all that was required to take all the shots of Mame herself, though we had a small disappointment with some of the rushes that necessitated a few retakes one evening some days later before Megan left. These interiors were filmed with an old Bell and Howell (f/1.4 lens).

A Stewart Warner was used for the location shots which took another two Sundays. While we were unlucky in not having ideal sunny conditions when we wanted them, we had no difficulty about dull and wet weather shots which were necessary to emphasise the drabness of certain locales. For instance, following a title reading "See this sizzling story where it really happened" we show a shot of High Wycombe's centre on a wet and dreary Sunday afternoon.

So, it required three Sundays and one evening session to bring *Coming Shortly* to rough-cut stage without titles. These had been clearly enough scripted but nevertheless, a production meeting was held and we went

right through the scripted titles in the light of the material actually shot, and in some cases rewrote them. The style of each title was discussed and we tried to combine variety with effect, thus putting a great strain on our two artists.

### Animated Titles

I said at the beginning of these notes that the credit for the film's success must go to its writers and I want to include the two titlers, Eric Saw and John Sanders, along with Tony Rose in this context. For it is a fact that over half the shots in *Coming Shortly* are title-cards, either straight or animated, and they took a lot of time and great care to produce. In addition to doing much of the lettering, Eric Saw photographed the titles, using a Keystone for single-frame exposure.

One shot shows the single word "MAME" zooming up from a pinpoint until it fills the screen. This was done by animation—the title being drawn in different sizes—instead of by tracking, which would have presented obvious focusing difficulties. A home-made titling bench and cardboard masks were used for some titles but perhaps the best effect was obtained by sprinkling the lettering with silver glitter powder and then "teasing" it every two frames with a soft brush to obtain movement for a sparkling effect.

### A Married Negative

Both action and title shots were filmed on reversal stock. They were then edited into two completely separate strips with black spacing between the titles to bring them, as it were, into "sync." with the action. Finally, both rolls of film were sent to the labs with instructions to make a "married" negative combining the two. This they were able to do in a "straight run" and we thus avoided the high costs usually associated with optical superimpositions. In fact, the whole film has

cost the Society less than £20—an achievement that has not been equalled since our first production, *Full Circle*, in 1947.

#### Comment

The film trailer is, perhaps, an obvious target for satire. *Coming Shortly* hits it with well aimed shafts, happily guying its extravagance and pretentiousness. Only in one respect does it fall short of the mark: it lacks the mechanical smoothness and gloss which invariably distinguishes the original. The producers have enjoyed themselves turning the film publicist's stock-in-trade inside out and making it look silly, and ebulliently communicate the fun to the audience in a series of artfully contrived and wittily presented scenes. The result, if not (to use trailer jargon) stupendous is highly diverting.



Stock shot from a local newsreel forms the background to one of the oldest clichés in trailer history.

## Best Time of Day for Filming?

This is the fourth instalment of our series for beginners, based on queries handled by our Enquiry Bureau.

Some cameramen take two or three years fully to realise that sunlight is least effective during the hours when they most commonly use it. A vast proportion of family filming sessions are scheduled to finish at lunch time, or to start after lunch. But on a typical sunny summer day when, by British Summer Time, sunrise is around 5 a.m. and sunset 9 p.m., you can reasonably expect to get constant exposure from about 7 a.m. till 7 p.m. and, most important, you get the crispest accent light from the sun from 7 a.m. till 10 a.m. and again from 4 p.m. till 7 p.m. At noon (1 p.m. B.S.T.) and the three hours each side of it, the sun is so high in the sky that shadows are short, the proportion of top light is excessive, and close-ups are spoilt by black shadows cast by noses and hats.

So if you have limited your filming to the three hours either side of noon or 1 p.m., try a change to the earlier or later hours. Take advantage of the lower angle of the sun, letting it strike the subject *not* from over your shoulder as you film but almost directly on the side of the subject. This will give a grand appearance of depth and excellent contrast, and demands only one stop more exposure than for normal front lighting. Not only that, but since the sunlight is rendered redder by having to penetrate a greater distance of the earth's atmosphere, colour films shot in it are a shade warmer in tone than those shot at noon.

#### One Precaution

But there is one precaution to observe: if you have a film sequence with action supposed to be continuous, do not film it over too long a period or the early shots may not match the later ones. In any event, avoid filming

ordinary action earlier than two hours after sunrise or later than two hours before sunset, when the light is uncertain. If you want to film cloud and sunset or sunrise scenes, you really need a light-sensitive exposure meter to guide you.

### Hallmarks of Quality

The novice is not alone in spending far too little time in thinking before shooting. Your picture *cannot* bear the hallmark of quality unless you consciously weigh up several factors:

*Will the first and the final positions of the moving subject both look good?*

*Are parts of the subject likely to obscure other parts?*

*Does the lie of the shadows enhance the picture?*

*Are clouds in the sky likely to move in front of the sun during the shot?*

*Will the direction of the sun cause excessive discomfort to the subject during the shot?*

*Would a higher or lower camera position improve the set-up?*

*Would a wait of a few hours be worth while, to let the sun get round to some important part of the subject?*

The last query often provides the clue to quality in travel films, for it may well be essential to time your arrival to suit a position of the sun previously determined or reckoned.

Big close-ups appeal to audiences but are never sufficiently exploited by beginners. The technique is to obtain a supplementary bi-convex lens, from dealer or optician, of focal length 10 inches, and mount it touching your camera lens. It has no effect on exposure, but bear in mind that it is usually advisable to open up one stop for close-ups.



A subject at 10 inches from the supplementary lens will be in sharp focus, with either fixed focus camera lens or focusing lens set at infinity. If your camera has no adjustment for parallax, you can ensure that you get the subject in by sighting the viewfinder by the same amount above and to the right of the subject as the viewfinder window is above and to the right of the camera lens. In practice, you will usually get good results by placing the centre of the subject so that you can just see it in the bottom left-hand corner of your viewfinder, when it will be about central on the screen.

Once you get used to shooting big close-ups at 10 inches, you get in the way of making this parallax allowance very accurately, gaining confidence each time you see results on your screen. And if you always have before you the need for a lot of big close-ups, you can scarcely fail to get novelty and variety into your films, because you will automatically look for the noteworthy and the unusual. For example, if you shoot two gossiping girls in sun-hats from vertically above them, you show originality and please your audience.

## Portrait Technique

Sometimes one sees in newsreels and candid-camera TV shows close-ups taken in the street in which the subjects suffer the photographic defect of pale tops to their heads, with great accentuation of incipient baldness, and dark chins and throats. In New York the effect is chronic and that gives the clue to the trouble: light struggles down only from above, and even pale grey buildings and pavements reflect but little light, so the sides and lower parts of the subject are gravely underexposed relative to the top.

The newsreel cameraman gets away with it, since it is presented as a casual snapshot, but in a travel film the audience expects better quality. This you can achieve with the aid of a reflector. Any white board about 2 feet square makes an admirable reflector for close-ups. To prove its value for yourself, take a subject into the noonday sun in summer, getting set up for a close-up with sun behind the camera, and note the pronounced shadow

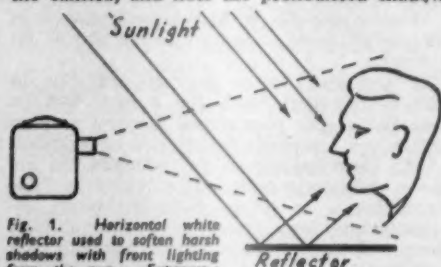


Fig. 1. Horizontal white reflector used to soften harsh shadows with front lighting from the sun. Exposure: about half a stop less than would be required without a reflector.

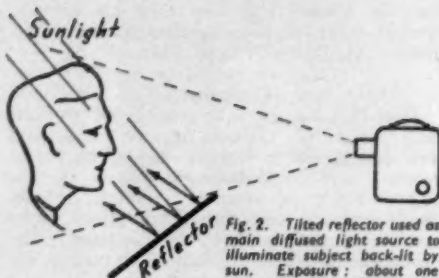


Fig. 2. Tilted reflector used as main diffused light source to illuminate subject back-lit by sun. Exposure: about one stop more than for normal front lighting without reflector.

under the nose. Then hold this reflector horizontally a few inches under the subject's chin, when the harsh shadows will be seen to be greatly softened (Fig. 1).

Second exercise is to turn the whole set-up round, so that the sun is immediately behind the subject. Being high in the sky, it will not shine into the camera lens, but the subject will seem dark and have a bright halo around it. Now get him or her to hold the reflector as though reading it, and at once the face is softly lit (Fig. 2).

If you have no reflector with you, a newspaper is an amazingly good substitute. Shoot a close-up of someone reading it, spread out double-page width. Then during the shot, have an assistant whip it away, and note the change in quality of the close-up on the screen. But don't expect to be able to detect the subtle differences between a well and a poorly lit close-up straight away. That, and the ability to locate their causes and the remedy for them, comes only with experience.

## Look to the Background!

When you first begin filming, you tend to glue your eye to the action and forget set-ups and backgrounds. Here are some of the worst results of this remissness:

*Horizontal lines, such as hedge-tops and horizons, run slap through neck-lines, cutting off heads.*

*Bushes and posts grow out of peoples' hats. Every woman is upset by this. If, due to inadequate direction, the subjects are all the time standing stock still and grimacing at the camera, the effect is even worse.*

*Dark hair and suits blend imperceptibly into dark portions of the background.*

The experienced cameraman knows that light backgrounds suit dark subjects and vice versa, and that a plain background suits a patterned subject, and again vice versa. But what if you are faced with a patterned subject and a patterned background? Here you have to use the technique of differential focusing.

You place the subject as far as possible from the background, focus a foot or two in front of the subject, or use a supplementary lens of focal length equal to the camera-to-subject distance, and then the background will be



decidedly out of focus, and the distraction will be gone. This technique is so commonly used by the professionals and TV that it is accepted by audiences as the "done thing".

## Compensated Processing

When you send monochrome reversal film for developing, it receives what is known as compensated processing which smoothes out minor mistakes in exposure. It cannot take care of considerable errors because the range of automatic compensation is only about one stop on either side of the correct stop. The compensation is based on the average density of the frame, so if you gave the same exposure to a general scene and to the same view seen through a dark archway, the view in the second shot would appear lighter than in the first.

Automatic processing corrects neither over exposure nor under exposure. It gives a thin, light grey image in the case of the first and dark grey without detail in the second. Since without compensation the results are respectively a washed out white image and a dense black one, the most that can be said is that E.P. makes exposure errors more tolerable to the viewer. The image is degraded, whether E.P. is applied or not. So do learn how to expose correctly.

## Pictorial Composition

A picture should never be horizontally bisected. A horizon or hedge, for example, should never run right across frame centre. In placing two subjects in your picture, try to ensure that they lie roughly on the two lines dividing the frame vertically into three, and that one subject is about half the size of the other.

You can very easily make a semi-permanent reminder to yourself of these two rules of pictorial composition by placing one large and one small ink blob on the front glass of your viewfinder, as shown in Fig. 3. Then if, in general, you both avoid letting a horizontal line run through the blobs, and set subjects at around the blob positions, you will secure consistently good design and assist continuity.

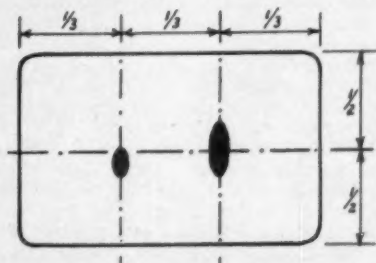


Fig. 3. Ink blobs on viewfinder front window assist pictorial design.

## Putting It Together Some Pointers to Good Splicing

However carefully you film, you are certain to have to cut out and throw away some shots, and equally cut out and rearrange others. This is called editing and it can be boiled down to two routines: first, sorting the pieces of film into the order you want, and second, sticking them together in that order.

About the sorting, we will only say that the method you choose to suit yourself is the best. You may prefer to place the shots on a large polished table, or to use numbered pill-boxes, or one of the partitioned boxes specially made, or paper clips on strings. All that matters is that you can get them into the order you want without fingering them too much or risking a muddle.

The joining is rather a chore, and therefore well worth making as speedy as possible. About splicers, the minimum overlap is the best, and the simplest is just as good as the most complex, but slower. About cement, it must be specifically suited to the film you are using, preferably made by the film maker, and it must be fresh. If left uncorked, or if aged, the proportion of solvent alters and doubtful splices result.

## Basic Technique

About technique, the two bases must touch for a good weld, so scrape off all traces of emulsion from the emulsion side of the overlap. Bring together very quickly after the cement is applied. Hold under pressure 15 seconds. Examine for air bubbles which indicate you are using too little cement or applying it unevenly. Feel the edges; any sharpness indicates bad splicer alignment. Examine splice; if too much emulsion has been scraped off and a light line results, mask this with a trace of blooming ink. If too much cement is used, some dissolved film base will clog a sprocket hole, causing unsteadiness in projection.

Rigorous attention to these details at the outset of your filming will ensure that you make splices very rapidly and with the assurance that they will not come apart.

It is editing that sorts out film makers. Some never do any at all, and if their films are acceptable it is because they have acquired the knack of shooting in some sort of order. Some limit their editing to a rough re-arrangement and the addition of a few titles. This gives their films a satisfying quality and a reasonably finished look, and every now and then, when in the mood, they produce quite a nice bit of editing which pleases them and their subjects and their audiences.

Lastly, a few get very interested indeed in this subject, which is an art on its own: the book to read—if you have leanings this way—is "Film Technique" by V. I. Pudovkin, recently re-issued.

For further advice on editing, see  
page 1237 and for examples  
**SEE THE 1955 TEN BEST**  
Details on page 1228

Denys Davis goes

## *In Search of Bargains*

**25th January.** "Any suggestions or help you may care to give will be most acceptable, and I do not expect you to go into ecstasies over my script enclosed herewith, for I do know my Davis". So ends the covering letter from a reader who sent me a script for my comments before he starts filming it.

I was pleased to do my best but, unfortunately, as it was intended for a pictorial record of a village that I have never even visited, it was not easy to be helpful. However, I did point out that a close-up of a finger tracing the route to the village on a map was the corniest opening possible, and I noticed that he had inserted a few quickly cut shots of the various churches in one part. They would, I thought, disturb the leisurely tempo of the rest of his film, so I suggested instead a series of slow dissolves from one church to another.

Letter arrived thanking me for the suggestions and stating that they had been adopted. And the point that I couldn't offer much constructive criticism was well taken. Good luck to *A Corner of the Cotswolds*!

**26th January.** Tried several times last night to make my Aunt's cat take a drink of milk from a saucer. The little beast laps up about ten gallons a day, by all accounts, but as soon as I appeared on the scene with my camera and lights, it went teetotal on me.

So we had another try tonight because I particularly wanted the shot for a story film we're starting and, knowing animals, I thought we had better get the worst shot behind us from the start. Puss gave me a well-fed but thirsty, dirty look on arrival and proceeded to be difficult. But I was ready this time, with camera, lights and three short pieces of nylon thread!

Two of these had been tied across the room about six inches from the floor to form a V fence, with the saucer of milk at its apex. The third thread was attached to puss's collar and then on over the milk and through a small screw-eye in the far skirting board. A gentle tug and puss galloped over to the milk, faced the right way, settled and lapped. We got the shot and it was all over in a few minutes with everybody—including puss—happy and content.

**30th January.** "And now, Ladies and Gentlemen, Mr. Davis has come along to meet us tonight and join in a Brain's Trust with us and so I am sure we are all in for a most enjoyable evening. And now, Mr. Davis, the meeting is all yours".

And, by golly, it was! Of course, the evening was a complete and utter flop—a big disappointment for their members who looked bored stiff most of the time and a waste of time for me, not to mention a long and tiring journey into the bargain.

Take a rather cold, bleak room with thirty wooden chairs, as many weak cups of tea and you'll have a deadly meeting. Unless, of course, there's also a bright and breezy chairman who knows his members, is well briefed on the visiting speaker and knows how to draw both sides out. But to turn the meeting over, lock stock and three inch lens, to a visitor is asking for trouble. And, in some circumstances, it could be disastrous.

I was sorry about the whole evening and felt sorry for those who attended. We of the Brains Trust did our best to get the evening rolling, but it was deadly, just deadly. Yet I have sat on such panels a dozen times and know what a riot they can be and how half a dozen questions are usually asked on the pavement after the meeting ends.

But you *must* have a good chairman, and you must have half a dozen members, previously primed with controversial questions, planted in the audience to get the evening away to a quick-fire start. When the visiting speaker has to wait *three minutes* before anyone will venture a question, it is time to catch the next train home!

**1st February.** Put the finishing touches to a new gadget that, for once, could have only a limited appeal. I made it specially for a friend who has just opened his first shop in a busy street and wanted some eye-catching idea to make customers stop and talk about his new premises. This is what I made for him.

I arranged a window display comprising a full scale fashion model sitting in an easy chair with her back half turned to the pavement. Before her is a low table with three articles on it: an ashtray, a half-filled wine glass—for my pal is a wine merchant—and a miniature TV set, switched on. The set measures no more than 6in. x 9in. x 6in. deep, yet colour programmes are showing on the tiny screen!

I fixed a piece of ground glass in place of the fabric in a small extension loudspeaker cabinet and added a couple of bakelite tuning knobs for good measure. The base of the speaker cabinet was cut away, together with a corresponding hole in the coffee table. A couple of mirrors set at 45° and a projector with a 6in. lens hidden from the street worked

the trick. Simple when you know how, isn't it?

A conjuror's lit cigarette in the dummy's hand, and the glass half filled with a raspberry jelly completed this novel display.

**3rd February.** Mention of gadgets reminds me of a bright idea I had a short while ago that many readers would probably find extremely useful. I expect you are all familiar with the tangle of wires that piles up when you are filming indoors and are only too well aware of the time that is wasted in pulling out first this plug and then that in trying to switch off a particular photoflood lamp.

Well, why not use assorted coloured plastic flexes next time you make up your own indoor lighting outfit? They should speed up the job of untangling the leads when filming is done.

**8th February.** Mr. M. J. Kallin gets in first with a good, if obvious, title for his film. Please note that you can't use *I am a Cine Camera* for your next production!

**11th February.** One or two odds and ends are delivered to-day from the auction sale at the old Ealing studios. I went along there about two weeks ago, and had a good look around the place. How sad it is to see these studios falling one by one, and all the gear being sold for next to nothing!

A walk around the goods displayed and ticketed brought back memories of many Ealing comedies, and I spent a good deal of time examining the props from their model department. Half-a-dozen bubble-making machines, a model of the Maggie, schooners, rain water sprays, a large scale model of the

Northern Star, a mechanical elephant's head, three cases of smoke bombs, thirty gallons of detergent and similar trivia revealed many secrets of "how it was done". But nothing, perhaps, gave the game away so much as the dummy used for *Dead of Night*, with its mechanical hands a morass of bowden cables, Meccano fingers and latex-covered cotton wool padding.

**13th February.** Quite a month for auctions! At lunch to-day, Ron suddenly suggests that we should pop across the road to a furniture auction just off Bond Street for half an hour. Of all things, they are selling quite an appreciable amount of cine gear just as we arrive. I hastily borrowed a catalogue from a lady, found my place and read up what was to be sold. A Kodak 16mm. projector had just been knocked down for £7, and some assorted lighting and editing equipment—worth about £40—for £2 the lot, when I saw my chance.

An old Model A 16mm. camera was to be sold with a print trimmer and a few other bits and pieces only three lots ahead. No time to examine it, but as one of the assistants carried it in on a tray, it seemed to me that the casing looked in good condition. Worth a tenner, I thought, and prepared to have a go.

The bidding which I opened at £2 went up in 10s. jumps to £4, when the lot was knocked down to me. Immediately I had a word with the chap who had been bidding against me, even before I went across to pay my deposit. He offered me £2 on the spot for the trimmer, and I took it since I had no need for this item. Upon examination, I found that I had got a very old but mechanically perfect camera and lens for my £2, plus a 16mm. splicer, three glass beakers and twenty pots of poster colour which would come in useful.

The Model A I did not need, but thought I knew plenty of people who would buy it. The Shell Film Unit, for example, make all their 16mm. animated films with one of these cameras because they are so sturdily constructed that nothing can ever go wrong, and there's not much chance of a pile up inside. The camera has a "one turn—one picture" shaft on the side which makes it very easy indeed to convert for an electro-magnetic drive.



Potters Bar C.S. lighting-man C. F. Lera is doing himself proud with banks of photofloods to provide general illumination and spots to pick out the players. Here Frank Groom and Norah Field rehearse a scene for *That's Your Lot* under the direction of James Woolf.

Back at my business, I sold the camera over the telephone at tea-time for very considerably more than I had just paid for it. You could go to a hundred sales and not be lucky, but once in a while film equipment is sold when there are no dealers in the room, and this was one of those occasions. But I was disappointed over some non-cine items which were knocked down to other bidders. Never mind, the odds and ends are well worth having as a souvenir, and £25 10s. clear profit comes in handy, doesn't it?

**28th February.** Will the reader who sent me a camera to sell on his behalf, kindly write again, as his address has been mislaid. Please fully describe the camera or otherwise give

some proof of ownership.

**29th February.** My wine merchant pal rings up to say that the first month of trading in his shop has gone wonderfully well and exceeded all expectations. Tells me half the local kids have been down on their hands and knees in the snow, trying to find out how the TV set works.

As a point of interest, the projector has expended seven loops of film, but it was hardly a fair test because the film ran over a series of cotton reels, since I did not have a proper loop repeater mechanism to lend him. If we ever repeat the display, we shall try to muffle the projector noise because it gives the game away when customers have entered the shop.



This gadget started life on a still camera, but it is now going on to my cine lenses for Polaroid filters. I wished to fit a gelatine filter inside the rim of the lens to remain semi-permanently in position so that it would not foul the closing of the camera or interfere with the fitting of the lens hood. The gelatine filter is just the size of the inner rim of the lens and has an edge consisting of a thin "wire" of rubber. There is a small V notch to allow the filter to be lifted out with a pin. I had expected that tweezers would be necessary to fix and remove the filter but the rubber edge makes it quite easy to handle.

The rubber edge is put on in the form of latex rubber. This is a water emulsion of rubber, one well-known brand being "Copydex".

#### Economical

Draw a circle with compasses of the required size on stiff paper. Score across one tangent with a sharp knife, fold over where scored to make a folder for the gelatine square and then trim up square to one side of the circle (Fig. A). Hold the gelatine firmly and, with small sharp scissors, cut a circle of the required size out of the corner. This is more economical than cutting haphazard out of the centre of the square, as you can get several small filters out of one piece. Cut a small V notch in the edge.

Now from a stiffish card cut two discs of a diameter about 2mm. less than the diameter of the gelatine. Sandwich the circular gelatine between them, leaving a narrow rim of gelatine sticking out beyond the card. Lay the discs

down in turn with tweezers and, since damage to the rim is immaterial, you can adjust it with your fingers.

Make a wire jaw (Fig. B) out of 3 or 4 inches of springy wire in the shape of a U with legs bent in to meet one another. Fit these over the filter sandwich with the points located at the centres of the card discs, as indicated by the marks left by the pin of the compasses. Using the U as a handle you can now wheel the sandwich along like a child's toy. Wheel it over latex rubber emulsion spread evenly on a piece of card until the whole rim has a white edge. Then hang up to dry by the U handle. This will take about 30 to 60 minutes. If you find that you have cut the gelatine a trifle too small, give the rim another coat of rubber.

The advantage of using rubber as a rim is, of course, that it clings. Held by the rim the filter does not easily slip out of the fingers and it cannot be shaken or blown out of the lens mount.

#### LATEST IN WIDE SCREEN

The first 16mm. wide screen colour film to be made in this country has recently been completed by B.O.A.C. Intended for use in the route training of pilots, it shows (from the air) seven of the approaches to London Airport's runways and gives the pilot's view of landing operations. One of the major technical problems to be overcome was the loss of definition in the colour dupes and the considerable amount of grain apparent on a 12ft. screen. The Filmorama lens was loaned to the Corporation by Gaimont-British Equipments Ltd.

G.B. are also in the news with a 16mm. prismatic anamorphic projection lens, developed by Kershaw of the B.O.P.E. group. First of these lenses will be used on six G.B.-Bell & Howell 622 projectors now being installed in the *Reina del Mar*, Britain's newest liner now nearing completion. Price of the lens, including bracket for fixing, is £90.



# The Right Way With 9.5mm.

By CENTRE SPROCKET



Just on two years ago, Pathescope announced that all their silent film releases would be so printed that for correct projection the emulsion would be towards the projector lamp. This, the reverse of the practice with existing silent releases, was done to simplify printing procedure by bringing silent prints into line with sound prints.

Since then, more and more silent films printed in the new fashion have been appearing in the shops. But there are still on dealers' shelves, substantial stocks of films printed in the old style, so that it is a toss up which kind of film you get when you buy. This has been worrying several readers, who are uncertain about how to tell one from the other and how to give shows consisting of a mixed bunch of reels. Things are further confused for newcomers to filming, who find that their own personal films don't conform to the new standard.

All "old" silent films and all personal reversal films (including Kodachrome) should be wound emulsion inwards on the reel. All "new" silent films, all sound films and all reversal and Kodachrome duplicates should be wound emulsion outwards on the reel.

If you are in doubt as to which way round



No, not the happy culmination of a cine club romance—just a scene from the Epsom C.S. 9.5mm. comedy, *A Stylish Marriage*.

*The road looks clear enough, but—say Epsom C.S.—as soon as shooting started, traffic miraculously arrived. But they got their shots (for *A Stylish Marriage*, 9.5mm. monochrome), thanks to the indulgence of two bus drivers who appeared to be rather overawed by the camera. The director (right) from time to time steps in front of the camera in his role of a tailor.*

a film should be, hold the reel so that you can pull the edge of the film upwards from the near side. If the title reads right way up and right way round, then the reel is wound correctly. If it reads back to front, the film is inside out on the reel: If the lettering is upside down, you have forgotten to rewind the reel.

If you have a reel wound inside out and haven't time to rewind it correctly before projection, there are two ways of dealing with it. On most projectors you will be able to load the reel so that the film is fed off the *front* of the reel instead of the back, as normal. With projectors where this cannot be done, you may be able to rectify matters by putting a half twist in the film immediately it comes off the top reel, before it reaches the feed sprocket.

## The Best Solution

You will need to be careful if you adopt this procedure, however, as the film is likely to peel off the top reel and may become kinked, so that it snags and tears when it reaches the feed sprocket. So the best solution is always to have your films spooled correctly. Once you have made sure which way round a film should be, it is a good idea to write in blooming ink on the leader at both ends of the film "EMULSION IN" or "EMULSION OUT", whichever is appropriate, as an insurance against going wrong.

I mentioned just now that reversal films are printed emulsion in and reversal duplicates emulsion out. Obviously, therefore, if you have a copy made of any of your personal films, it will be the odd one out. If it is shown on its own, this doesn't matter, but if you wish to splice the two types together, they must be spliced base to base instead of base to



emulsion. No scraping will be necessary for this type of splice.

But mixing films like this is not recommended since the image plane is shifted from one side of the film to the other at every such splice, and to maintain constant focus the projector lens will have to be refocused at every splice. With magnetic stripe, such mixture should also be avoided, as the stripe will change from base to emulsion at the splice, and a different kind of cement is needed to secure the stripe properly to the emulsion.

### Those Faulty Joins

Talking of splicing, quite a number of readers have been in trouble, judging from letters I have received. In most cases, it boils down either to faulty splicing methods or to the splicer being out of adjustment.

Providing the joint is clean and free from grease and all emulsion is removed from the splice area, a good splice should be obtained every time. Too little cement is a less likely fault than too much. Too much makes the joint buckle after a while, so if you find this happening to your splices, don't be so lavish next time.

The cement should be fresh—stale cement doesn't soften the base sufficiently and tends to make the film "waxy". If the cap is replaced on the bottle directly after a splice has been made, your cement will last longer. Cement in which you find a solid deposit is too stale to be of much use and should be replaced.

### The Reasons Why

The major faults with splicers are bad trimming, faulty scraping and incorrect lining-up of the pressure pad. Bad trimming is due to blunt cutting edges. The film will bend and tear at the ends instead of cutting properly, making a bulky splice which you can hear clicking through the gate. If the scraper is faulty, it will either not completely remove the emulsion or else tend to shave one side of the film thin and probably tear it.

If the pressure pad is wrongly adjusted, the joint will not be squeezed together properly, with the result that only a partial weld will be obtained. Very rarely, the positioning pins will be found to be out of alignment and the film will buckle when laid on the splicer, making a proper joint difficult to make. If your splicer has any of these faults, send it back to the maker for readjustment. A good splice should last as long as the film. A bad splice is an abomination.

### "Filming" With a Needle

The recent articles on Norman McLaren started me thinking of other interesting amateur experimental films. A short 9.5mm. film that I saw not long ago immediately sprang to mind: Mountfield Cine Group's "Abstract Scratched on Film". Most of this

amusing venture into the world of fantasy consisted of black film on which odd little doodles and short bursts of words danced and skittered to and fro across the screen, until suddenly a medium close-up of a boy appeared against the black background. Two dancing vertical scratches converged on him and appeared to battle with him, finally knocking him off the screen with a blow on the head.

The idea couldn't be simpler, and "filming" was done mainly with the aid of a needle pushed into a cork, scratching the emulsion off a length of black leader film. The "acting" part needed someone who was good at miming, the scratches being put in afterwards. Any amateur *could* have made this film, but it needed a lively imagination to turn such filmic doodling into an entertaining fantasy.

### Exit the Projector

Now that Spring is theoretically round the corner, most of us will be turning to filming and thinking of putting the projector away. But don't just hide it in the cupboard under the stairs. Make sure before it goes into hibernation that it will be in perfect working order when you bring it out again for your next show.

The gate should be thoroughly cleaned and all the sprockets and rollers inspected for grease and chips of film that may be clinging to them. The projector should be oiled and run for a few minutes to ensure that the oil has reached all bearing surfaces.

The lens should be removed and carefully cleaned. Bloomed lenses should be cleaned with a camel hair brush and a soft cloth only. Non-coated lenses may benefit by a small drop of lens cleaning solution. Store the machine in a dust proof case or canvas bag. And keep it in a dry place.

### In Reply to Yours

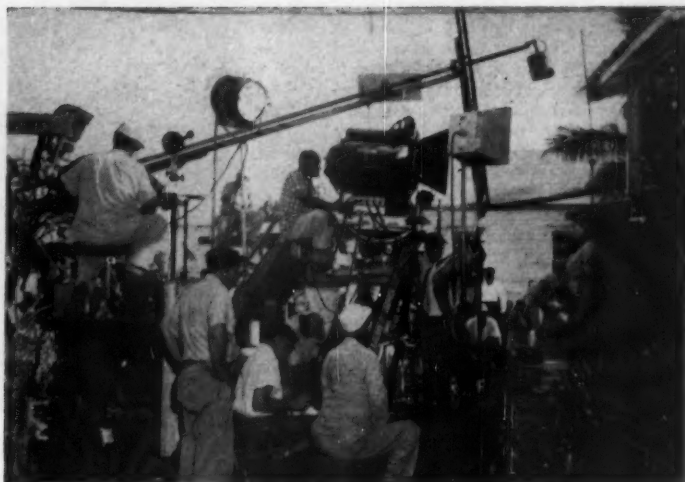
Readers often ask me for details of cameras and projectors and how to make modifications to them for various purposes. Sometimes I can give a reply fairly easily, but since I cannot possibly know every piece of 9.5mm. equipment inside out, please forgive me if at times I am unable to give a detailed reply. And I cannot tell you which is the "best" camera or projector, for what satisfies me might not suit you. As with the cement problem, it it largely a matter of personal preference.

### FRANCE INVITES FILMS

Entries from British amateurs, but in 8mm. and 16mm. only, colour or monochrome, sound or silent, are invited for a competition sponsored by the Non-Professional Cinema of Carcassonne, whose amateur film festival takes place during 6th-10th June. There are seven classes, ranging from scenario to travel, with three prizes (described as 'artistic works', silver and bronze medals) for each. Details and entry form from the Secretary General, M. Ernest Barthe, 41 Rue Antoine Marty, Carcassonne, France.

## AT YOUR CINEMA

The VistaVision camera and Anna Magnani get ready for a scene for Hal Wallis's *The Rose Tattoo*. This is one of the few wide screen films to be shot in monochrome, but it has other, much more important claims to distinction. One of them is Magnani!



## Gish? Garbo? Magnani?

DEREK HILL cannot make up his mind to which of them he should offer his heart.

No professional production of the past month seems to me to have equalled any of the films in the Free Cinema programme at the National Film Theatre (reviewed on page 1229). Nevertheless there has been a performance worth including in any private hoard of rare screen memories.

Anna Magnani in *The Rose Tattoo* gives the earthiest and perhaps the truest interpretation seen on the screen for years. Speaking English for the first time, she plays a Sicilian peasant living in a semi-tropical Gulf Coast town. Her three years of grief at the death of the husband she idolised is interrupted by a great buffoon of a truck driver (Burt Lancaster) who physically resembles her husband.

The story careers wildly from near-farce to near-tragedy, never really committing itself, never saying quite as much as it might. This is a straggling film, but strangely haunting and it must be seen. Its many merits include the firm, sincere direction of Daniel Mann, James Wong Howe's unobtrusive camerawork, a number of superior supporting performances and, above all, magnificent Magnani.

### Poignant Moments

Her reception of the news of the death of her husband (whose face we never see) is one of the most poignant cinematic moments I can remember. She backs away from the neighbours who are trying to tell her what has happened, gasping over and over again, "Don't speak, don't speak". A sensation we all know is brilliantly caught—the feeling that a thing hasn't really occurred until we're told about it,

that if we can shut our ears tightly enough the tragedy will somehow be averted.

I could happily give all my space to praising Magnani; but perhaps it will be enough to say that I now find it impossible to decide whether she, Lillian Gish or Garbo is my favourite screen actress.

Lancaster's performance is more an honest and courageous attempt than a real achievement. He lacks the exhibitionism which the part demands. Jo Van Fleet, who played James Dean's mother in *East of Eden*, is equally inspired in this film, and there is a performance of exciting promise by young Marisa Pavan.

### Improved Screen Quality

*The Rose Tattoo* is the second VistaVision monochrome production. (William Wyler's *The Desperate Hours* was the first). I imagine lay audiences find little difference between this and normal wide-screen proportions, though technical types are doubtless impressed by the improved picture quality.

The delightfully wicked posters advertising *Private's Progress* represent the Boulting Brothers' method of getting their own back on the War Office, who refused to co-operate on the production of this Army comedy. It is easy to see the War Office point of view. The Army is shown as a ramshackle organisation whose members, when not polishing the nails in their boots, are working out fresh ways of stealing stores or travelling without a ticket.

What is more, this is the wartime Army—and the only military action in the film is

designed solely to fill the pockets of a shady Brigadier (Dennis Price). Actually these final episodes let the film down rather badly. Too much attention is paid to the details of a farcical plot, and the ending is feeble.

But the earlier sequences, which follow the military career of Stanley Windrush (Ian Carmichael), contain some delicious material. A C.O. lectures a new intake on the "frightfulness" of the enemy, which he believes to be largely due to their lack of understanding of the rules of cricket. A sick parade waits in torrential rain for the M.O. to arrive. ("Well, he's bound to be late this morning—it's raining".)

Windrush arrives at a new station to find the occupants of his billet all either on jankers or carefully-chosen fatigues. Later he is sent on a course by Major Hitchcock (Terry-Thomas, peevishly shouting, "I'm posting the lot of you—you're all an absolute shower"), and is taught Japanese in order to go on an operation which demands fluent German! Any ex-Serviceman will be overjoyed at the sheer cheek—not to mention the truth—of many of these scenes, even though they're not very tidily put together.

#### Rare Comedy Asset

Carmichael, an engaging comedian, carries the film with ease. A little less reliance on two expressions—astonishment and sheepishness—and an appreciation of close-up technique could soon make him Britain's best screen comedian, for his agreeably awkward eagerness is set off by genuine charm, one of the rarest of comedy assets.

John Boulting's direction seems somewhat uncertain, and leaves several jokes undeveloped. Sequences are apt to stray into curious asides, and odd shots and scenes drift rather aimlessly on to the screen.

Nevertheless the material is funny enough to overcome these weaknesses, and an enormous supporting cast, including Richard



Ace cameraman James Wong Howe with Burt Lancaster, co-star of *The Rose Tattoo*.

Attenborough, Victor Maddern, Thorley Walters, Miles Malleon, David Lodge and Kenneth Griffiths, give Carmichael expert support.

I have been rather puzzled by the general reaction of most critics to *Cinerama Holiday*. Personally I found it very different from *This is Cinerama*, not merely in its attempt at a continuity thread—a young American couple visit Europe while a Swiss couple tour the United States—but in its choice of scenes.

Admittedly the Swiss and Parisian material has the same brash, superficial approach as much of the earlier film—though this is not to deny that it is often pleasant enough to watch. An exhilarating bob-sled ride almost recapitulates the impact of the roller-coaster opening of *This is Cinerama*, and ski-ing scenes gain much on this colossal screen. (But we might have been spared the desperately forced bonhomie which follows.)

The difference lies in the American scenes, which are unexpectedly penetrating; and the observation is frequently acute and sympathetic. We meet dungaree-clad Apaches rejoicing in the names of Clarence, Rufus and Henry. We take part in a New England harvest festival shot with something approaching a candid camera technique.

A Las Vegas episode presents gamblers with a hint of *O Dreamland's* irony. And the most

Left: detail from powerful two-shot (Lancaster, Magnani) from an early sequence from *The Rose Tattoo*. Below: Rossana Podesta (Helen) and Jack Sernas (Paris) in Helen of Troy, the siege of Troy sequences in which compare for sheer size with the Babylonian scenes in *Intolerance*.





remarkable sequence concerns a New Orleans funeral where the negro mourners, members of the Jolly Bunch Social and Pleasure Club, follow the Tuxedo Marching Band on their return from the cemetery, swaying to the rhythm of "When the Saints Go Marchin' In".

The astonishing thing about these and many more scenes in *Cinerama Holiday* is that they gain little or nothing by being in Cinerama. The previous film was a series of frankly spectacular sequences. Here much of the material is almost intimate, and though there is a certain on-the-spot sensation, it would be just as effective in a normal ratio.

Louis de Rochemont, the producer seems to have recognised the failure of his continuity device, for he introduces most sequences with an additional link—a series of still illustrations by Halas and Batchelor.

But as the wobbling of the three side-by-side images hasn't yet been cured, this is hardly the best of solutions. Technically, in fact, Cinerama has made no noticeable advance, though the divisions in the screen are made less obvious by the frequent use of dark-toned interiors.

### Tremendous Impact

One example of perfect screen suitability has arrived during the month. The siege of Troy sequences in Robert Wise's *Helen of Troy*, comparable in size to Griffith's unforgettable Babylonian scenes in *Intolerance*, are spread across the expanses of CinemaScope. The impact is overwhelming.

Unfortunately the padding is inclined to be stodgy, and the battle scenes seem a long, long time coming. But they are well worth waiting for, especially as they are given an appropriate amount of footage. 20,000 javelins, 30,000 arrows, 5,875 people in one shot, a Trojan horse 36 feet high—this is the sort of lavishness that can make CinemaScope worth while. But what a pity the same size screen is used for two-shots!

Rossana Podesta and Jack Sernas give the romance of Helen and Paris all the fiery passion of a tennis club flirtation, while



Top left: closing shot of *Private's Progress*—Nemesis catches up on the guilty and innocent alike. Top right: Science fiction type set in 1984 ("Don't be in too much of a hurry to find out about Room 101"). Third picture shows ski-ing scene—seen to great advantage on the colossal screen—in the second Cinerama presentation, *Cinerama Holiday*.

Janette Scott as Cassandra prophesies doom and disaster with the air of a schoolgirl anticipating an extra batch of homework. Luckily the cast list also includes Stanley Baker, Niall MacGinnis, Cedric Hardwicke and Harry Andrews.

If there were an Oscar for miscasting, it would undoubtedly go to 1984, which, although directed by Michael Anderson, has nothing of the sensitivity he showed in *The Dam Busters*. Edmond O'Brien, an accomplished actor who excels at yes-men roles, plays Winston Smith, Orwell's wretched rebel against the terrifying totalitarian state of the future. Jan Sterling, a generally competent Hollywood blonde, is Julia, Winston's young and vital fellow-rebel.

This double perversity in casting against type proves as catastrophic as might be expected; but there is worse to come. 1984 has the nearest thing to a happy ending the adaptors could devise.

Where the original summed up the full horror of Oceania by concluding with Winston's final adoration of Big Brother, the film makes him die in a last desperate gesture of revolt. The whole point and purpose of Orwell's novel has been outrageously reversed.



# Her First Titles

By D. LEGGETT

"Shall we start shooting?" our Director asked yet again.

"It's a piece of duff", said our Budding Young Author.

"Yes, it's a simple enough shot, but we had better start", said our Director.

"He refers", said an Elder, "to the technique of titling. This young lady has just taken her first set of titles, and he says they're bound to be all right".

"I tell you a lot of nonsense is talked about titling technique", insisted our Author.

"Have you ever taken any?" asked the Elder. He was brusque.

Our embryo novelist was reluctant. "Well . . ." he said, and the Elder shrugged as the Cameraman joined in with: "It's obvious he hasn't. I mean to say, take parallax". The Cameraman's voice was almost reverent.

"Parallax?" echoed the lady novice.

It was amazing: even the wits and punsters were too overcome to attempt any wisecracks. The Cameraman continued incredulously: "You never allowed for parallax? Oh! my dear girl! How many feet have you lost?"

"I shot about thirty all together", she said.

"And you never allowed for parallax!" He was paternal. "Well, well. You know what it is, of course?"

She said that she did not and everyone tried to explain, but the Art Bloke shouted the loudest. "Parallax", he asserted "is caused by a differential in the angle of vision, just as a differential in the depth of vision causes perspective". This silenced us. "Let me explain", he said.

"He means", said the Cameraman, "that when you are only a foot or so away from your object, the viewfinder does not give an accurate reproduction of what the lens sees".

"Oh!" said the young lady.

"It means", said the Elder, "that you have to offset the title in your viewfinder".

"Or offset the viewfinder", said the Cameraman.

"That doesn't necessarily give you the same view as your lens", said our Director. "If you merely swivel the viewfinder you obtain a different angle of view of the subject. In the same way, if you swivel the camera. . ."

"Unless you are photographing a greatly curved surface it doesn't matter", said the A.B. "It is only then that the lens can see what the viewfinder cannot and vice versa".

No one challenged him. He sometimes understood these things more clearly than it sounded. But the lady member was there to

be impressed.

"Really you should move the camera bodily", said Lights.

"There's another thing", said our Director. "Focus". The club looked grave. "You did establish the focus?"

"Oh, yes", said the girl, and almost everyone seemed pleased.

"Of course, you did check the camera mount?" The Elder was hopeful and the girl perplexed. Everyone looked as if this was the first thing they would have done. "The axis of the lens must be parallel with the screen or part of your title will be out of focus".

"And", said another vulture, "did you check your field of view?"

"No", said the girl. She was evidently troubled. Some of the less technical were about to stop the persecution when the girl of her own volition walked into trouble by asking what could go wrong with the field of view.

"Supposing your viewfinder is set back from the lens", said the vulture from the circle that was now nodding and croaking around her. "Well, then, your viewfinder takes in a larger area than your lens. Of course, if it is the other way round it will show less". They all congratulated each other.

"On the other hand", said Lights, "there are some cameras where lens and finder are in the same plane but their lenses give them different fields of view".

"There is another thing". Our Author apparently had no wish to be classed with the non-technicians. "Did you allow a margin?"

The girl was very subdued. Somebody had been thoughtful and provided her with a wooden chair. She sat with her feet together, her hands in her lap. Her head was slightly bowed and she seemed to stare at her polished but unpainted nails. "I did allow for the difference between my camera and projector gate", she said, and her voice brightened a little.

"That isn't much use if all the titles are off centre and out of focus, is it, dear?" said the Elder, "and they will be if . . ." He catalogued all the faults again.

There was no reply, and there seemed nothing more to pick on. "Well", said our Director, "there isn't time to start shooting now".

"Has everyone run out of ammunition?" asked someone from outside the circle. He was not an accredited wit.

"Of course", said the Elder portentously,



"the answer to all your troubles is a reflex viewfinder focusing through your camera lens—if you could afford it, and if you could arrange to have it fitted to your camera".

The young lady novice raised her pretty eyes and looked at the Elder. "But is all this trouble really necessary?" she asked. "Bobby said my titles would be quite all right".

"Bobby!" echoed the Cameraman, looking as glassy as a lens without a hood.

"Who", demanded our Author, "is Bobby?" "You wouldn't know him. He insists on being a lone wolf". She spoke quite

innocently. A glare from our Director caught a couple of punsters with their mouths open. "Bobby", she continued, "has a wonderful titling gadget. You put your titles on a card in a slot at one end and screw your camera to a platform at the other. You slide this platform along the rails to the title and fiddle about with it until it's centred on the card. Then you slide it back to the right place. The instructions tell you the right place and what the exposure should be. It's quite simple, really. I wonder you've never tried it".

## At Home with the Directors

By DAVID GUNSTON

### (9) CAPRA



Frank Capra was born in Palermo, Italy, in 1897, of a poor family who later settled in Los Angeles. As a child he sold newspapers to augment the family income, but by sheer intellect and hard work achieved first a college education, training as a professional engineer, then a \$500 art scholarship which took him on a tour of the States. By now, engineering had taken second place to the arts, and the young Capra was trying to enter films. He began, at Columbia, working on their *Screen Snapshots*. Then he was writing gags for, and subsequently directing, many of the "Our Gang" comedies (a great many of which are still available on 8MM., 9.5MM. SILENT, 16MM. SILENT and 16MM. SOUND [M.G.M.]), followed by work as a gagman for Harry Langdon under Mack Sennett. Capra first became a mature director with Harry Langdon's once-famous features, *Tramp*, *Tramp*, *Tramp*, *Long Pants* and *The Strong Man*, which survive wonderfully well. After many ups and downs, initially caused by Langdon fatally deciding to direct himself, Capra became a permanent director for Columbia—and world famous for fine screen entertainment. He first hit the heights with features like *Submarine*, *The Power of the Press* and *The Younger Generation*, then came his great, warm, racy human comedies, *Lady for a Day*, *It Happened One Night*, with Claudette Colbert and Clark Gable (one of the great screen comedies, possibly second only to Chaplin's films), *Mr. Deeds Goes to Town*, *You Can't Take It With You* and *Mr. Smith Goes to Washington*. He also achieved success with a piece of escapism, *Lost*

*Horizon*, and ventured into political propaganda with *Meet John Doe*. During the war, Lt.-Col. Capra produced the famous series of instructional films designed to show American soldiers what they were fighting against, the *Why We Fight* Series, the *Battle of . . .* series, and others. All were infused with his own personal human warmth. A good example still available is *THE BATTLE OF RUSSIA* (U.S.A., 1943). Directed by Anatole Litvak. 16MM. SOUND: 85 mins. (Contemporary). Capra, like Chaplin, had the "common touch", and was able to point the humour in the trials of modern American life, to show the ordinary man that things were never really quite so bad as they seemed, that happiness was just round the corner. One expected of a Capra film raciness and mild satire, warm comedy and considerable technical proficiency. His post-war work has, however, been uneven and disappointing, and he is now said to have retired from film-making.

**LONG PANTS** (U.S.A., 1927). With Harry Langdon. 16MM. SILENT: 6 reels, 87 mins. (B.F.I.). One of the greatest American comedies of its era, in which that great, "exquisitely foolish" clown Langdon, is expertly directed as a dullard small-town adolescent duped by a dazzling schemer. It is easy to see why he was once regarded as the equal of Chaplin, Keaton and Lloyd.



The old ladies are quite sure that everyone is pixilated.—A scene from Capra's warm-hearted *Mr. Deeds Goes to Town*, starring a youthful Garry Cooper. (The film was first released twenty years ago.)

**MR. DEEDS GOES TO TOWN (U.S.A., 1936).** Adapted from Clarence Budington Kelland's "Saturday Evening Post" serial by Robert Riskin. With Gary Cooper, Jean Arthur, George Bancroft, H. B. Warner. 16MM. SOUND: 117 mins. (Wigmore). Longfellow Deeds, thought by the unscrupulous New York big shots to be easy meat when he inherits a fortune, shows them that he regards wealth as something to share. A warm, human story, with a good performance by Gary Cooper, the last scene providing some memorable moments.

**LOST HORIZON (U.S.A., 1937).** From the novel by James Hilton. With Ronald Colman, Thomas Mitchell, H. B. Warner, Edward Everett Horton, Isabel Jewell, Sam Jaffe. 16MM. SOUND: 120 mins. (Wigmore). Capra himself decided to film Hilton's novel and made an impressive picture from it, a kind of modern escapist fairy tale with sets to match the Utopian beauty of its theme. Particularly noteworthy is Sam Jaffe's performance as the 200-year-old High Lama.

## FULL SUPPORTING PROGRAMME

*Lessons for the Amateur in*

## U.P.A. Cartoons

This month "Full Supporting Programme" provides a survey of one specific type of short. The U.P.A. cartoons reviewed below each run for 10 minutes. Hiring fee: 15s. each; available from Wigmore Films Ltd.

There are two series of U.P.A. cartoons: the Mr. Magoo films and "Jolly Frolics" series which concerns the adventures of characters ranging from Gerald McBoing-Boing to Frankie and Johnny, from Madeleine to Willie the Kid. Magoo has slipped sadly in recent months, but the "Jolly Frolics" series still spring some delicious surprises. Wigmore waste little time in getting these films on to 16mm. after their regrettably limited release in public cinemas, and cine clubs will find that the majority of these cartoons are quite new to most audiences.

The lessons that four of them have to offer the amateur are detailed below; but in almost every cartoon Stephen Bosustow, John Hubley, T. Hee, Ted Parmelee and the other U.P.A. artists and writers show an individuality in style and technique which should suggest dozens of new ideas. And any amateur cartoon maker still unfamiliar with these latest developments in professional cartoon work is obviously suffering from a lack of animation!

### FUDDY DUDDY BUDDY.

This is one of the earliest Magoos. Mr. Magoo is a bumbling, good-natured, somewhat obstinate old man, even more myopic with

spectacles than without. (He has an agreeable habit of introducing himself by peering short-sightedly through the last two letters of his name during the credit titles.)

It is his poor eyesight which precipitates all his misadventures. Here, for instance, he mistakes a walrus for a fellow-guest at his hotel, and insists on playing him a game of tennis. The incidents are inventive and frequently ingenious, and beneath the film's comedy lies that amiable charm which gives many in this series a greater appeal than any purely comic cartoon.

### Use of Colour for Effect

A "live" film maker can often find many more object lessons in a cartoon than in an ordinary short, but he must recognise the exaggeration of the techniques employed and modify his own work accordingly. Look at the way the U.P.A. designers use colour in *Fuddy Duddy Buddy*. One colour is frequently splashed right across the screen, most notably in the interior of the Outstretched Palms Hotel. Here is a rich, plush red occupying the whole frame with striking effect.

Obviously any amateur art director who designed a set like this for a Kodachrome live action production—unless it happened to be a fantasy—would be regarded as beyond all hope. But the cartoon nevertheless suggests how predominating colours can be used to create mood and atmosphere.

The voice of Magoo deserves special attention. His muttered threats and cries of encouragement are an admirable example of the effectiveness of restraint in dialogue. An occasional phrase or sentence is nearly always preferable to an endless spate of words. Audiences will listen to isolated remarks; but a non-stop flow of dialogue will eventually so wear them down that they take in nothing.

### CHRISTOPHER CRUMPET.

"Well", says Mrs. Crumpet to Mr. Crumpet, "if you want a chicken for a son. . . ." For Christopher is a small boy who turns himself into a chicken when he doesn't get his way. "I want a rocket-ship", he tells his father. "Not a toy one, not a second-hand one, but a real, new rocket-ship". And he becomes a chicken while his distraught father searches the small ads.

The U.P.A. group use their most economical style in this delightful cartoon, one of their happiest creations. Against black and grey backgrounds, the Crumpet family are drawn in simple, transparent lines. If one of them reaches for a door-handle, the door is hastily sketched in just before he opens it. A newspaper is a solid slab of newsprint. During Christopher's frequent transformations, his outline merely undoes itself and re-forms into a chickenly shape.

Notice the swiftness of the characterisations of each of the Crumpets. The imperturbable

Mrs. Crumpet is particularly fine, calling the family to the table as she enters the room, trips, does a quiet cartwheel and lands upright in her place without a murmur. No way to introduce the heroine of your next drama; but it still indicates that there's nothing to beat showing your characters in action to establish their personalities in the shortest possible time.

#### THE TELL-TALE HEART

This is the only cartoon ever to get an X certificate—which means, of course, that you can't screen it before children. It's also one of the few to attempt a serious story—in this case Edgar Allan Poe's famous tale of the murderer who discloses his crime in a fit of insanity.

Again the U.P.A. treatment is revolutionary; in fact, it is often almost abstract. Converging lines, strange designs which send the eye flying straight to the vital object or person in the shot, and grotesque angles recall the style of *The Cabinet of Dr. Caligari*. At least one device could be used in a live action production with equally exciting effect. At one of the most hair-raising moments, a darkened room is represented by a completely black screen—which is held for second after second. The result is a completely dark cinema, and a most uneasy wait until a character suddenly switches on a light.

#### THE UNICORN IN THE GARDEN.

James Thurber's brilliant little "fable for our time" has been turned into an admirable cartoon. This was a bold film to make, for Thurber is such an individual artist himself that animating his creations might seem like an attempt at gilding the lily. Economy, simplicity and wit are its keynotes. The styles of Thurber and U.P.A. blend easily and naturally, and the bare outlines of characters and backgrounds are used as sparingly as ever, but it is the charm of this cartoon which really makes it so exceptional.

#### PRIZEWINNING AMATEUR FILMS

As we go to press we have received details of the provisional placings in the I.A.C. 1955 amateur film competition. *Daily Mail* trophy for the most outstanding film and Bassett Lowke trophy for best film by individual I.A.C. member go to John S. Eley for *A Temple for Athena* (16mm., Kodachrome, sound-on-tape). I.A.C. trophy and Mini-Cinema cup for technical proficiency: *The Battle of Wanganore* (16mm.)—Grasshopper Group cartoon. A.C.W. plaque (16mm.): *Rio de Janeiro*—Oscar H. Horowitz.

I.A.C. 9.5mm. trophy and London Film Productions trophy for best club film: *A Stylish Marriage*—Epsom C.S. A.C.W. plaque (9.5mm.): *With These Hands*—J. Eric Hall. I.A.C. 8mm. trophy and I.A.C. cup for best sound film: *Flight 566*—C. M. Jones. *Home Movies* cup (8mm.): *Kathie*—C. M. Jones. J. Lizars trophy for best film by novice: *Water on the Brain*—J. D. Butcher. Wallace Heaton trophy for best photography: *A Year and a Day*—D. C. Ramsden. Twyford cup for best non-synch. accompaniment: *Three Roovers*—Laurie and Stuart Day. Bronze medallions for 8mm., 9.5mm. and 16mm. not awarded at time of going to press. Specially commended: *Bath Time for Martin*—J. Geoffrey Roberts. Highly commended: ten 16mm. films, one 9.5mm. and three 8mm. Commended: seven 16mm., two 9.5mm., four 8mm.

#### SOUND MECHANICS' CORNER

## They Said It Wouldn't Work

### A Beginner Tries Tape Sync.

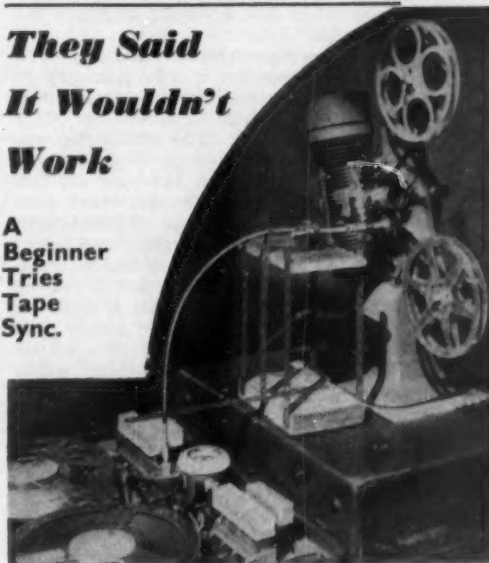


Fig. 1. Complete assembly link-up, showing relative positions of projector, recorder and linkage unit.

I first bought a camera and projector and took up filming less than two years ago. At the outset, sound was to be a "must". Of course, I never realised that accurate accompaniment would be difficult, and lip-synch. well-nigh impossible, especially with 8mm. apparatus. But amateur filming, for me at any rate, meant the addition of sound, though I was well aware that producing the actual picture was by far the most important part of the process.

After messing about with strobes and pottering about with a Soundmirror tape recorder for some months, and after a great deal of rather elementary trial and error, I conceived the idea of a straightforward mechanical linkage between recorder and projector. As a recorder always runs at very nearly constant speed, it seemed a logical thing to use the recorder as a kind of brake on the speeding-up tendency of the projector. There seemed no reason why a mechanical linkage should be harmful to either projector or recorder—after all, the correction factor, kinetically speaking, would be slight.

Despite discouragement from many dealers, and unfavourable comment from so-called experts, I took a chance on the consequences and rather gingerly modified both projector and recorder until, at last, acceptable results were obtained. The system is now very, very good, and is virtually foolproof and foulproof. Tests have been carried out on three short films, each running to 8-9 minutes. Synchronisation error is genuinely within the second.

During cine shows there are no extra duties to perform other than a simple setting of the sound volume.

To link my present recorder (Grundig 700L) with the 606 projector, it was necessary to remove the plastic top of the tape deck (which should be replaced whenever normal use of the instrument is resumed). The relationship was calculated between the speed of the rubber capstan roller, operating at  $3\frac{1}{2}$  in. per sec. and the speed of the projector sprocket wheel when working at roughly 16 f.p.s. Subsequently, gear wheels of appropriate ratio were rigged up and linked to both projector and recorder.

You can see from Fig. 1 that I am no mechanic, for the gear platform is quite an elementary affair and rather hastily put together. By a fortunate fluke, two correct ratio gears were obtained from a shop selling Meccano parts. A short piece of flexible cable was soldered to the sprocket wheel, and a cable-connecting joint, fitted to the loose end. I found this short flexible cable better than a firm rod, as it allowed for slight alignment errors when assembling the apparatus.

#### But What If It Goes Wrong?

One wheel of the gear-platform was linked by a long piece of car speedometer cable to the Grundig. The square end of the speedometer cable was made to fit a metal socket which had been carefully screwed to the rubber capstan of the recorder. Maximum care was needed here to ensure that the diameter of the capstan was not affected by the fixing screws, as this would have seriously interfered with the sound quality.

I can hear the hardened projectionist saying to himself: "Ah! but what happens when something goes wrong during a performance?" On this point, I found the Grundig remote control switch of special value. Not only does the switch start the recorder with ease at any desired cue mark, but it also performs the most valuable function of disengaging the recorder from the projector in an emergency.

In the event of a projection snag at any time (name me any amateur immune from snags!),

then the whole linkage can be broken by a switch. When this remote control switch is operated, the rubber capstan moves away from the tape, leaving it immobile, while the projector can be stopped or left to run at will independently.

Don't imagine that, because the recorder regulates the speed of projection, there is no use for the 606 speed control knob. In practice, I find it a very useful refinement. Clearly, it is sensible to impose the very minimum of strain on the motors of projector and recorder, and, accordingly, the projector speed is set as near 16 f.p.s. as possible.

#### Not So Tricky

If, by chance, this set speed should be a long way out, I find the cable loop to the recorder begins to "whip", showing that undue strain is being imposed. The speed control on the projector is then adjusted until whip ceases, indicating that a near perfect balance exists. From then on the recorder motor maintains the projector at a constant speed. You may feel that this speed-regulation procedure is a tricky operation. This is not so—in fact, quite often no adjustment is needed; and even when it is, the regulation takes barely a second.

For those that are interested in how I obtain a sound track on tape without the usual heartaches, the following few notes, read in conjunction with D. M. Neale's article (*A.C.W.*, Dec. '54), might prove helpful. I make no claim to notable excellence or special originality. The method used just happens to be very practical for the documentary-type films that I make.

The rough shooting script has been prepared, the film has been shot and the editing finished. Visually the story is complete. The sound script is then prepared, more or less to match the film. This script, of course, has been in embryo from the beginning, but it is now that it reaches fruition. Suitable music is chosen, if music is required, and adding the sound track starts.

The film receives its first showing silent, and the preliminary commentary is recorded,



Fig. 2.

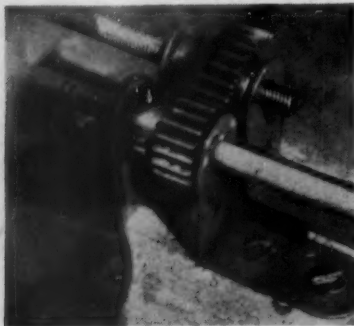


Fig. 3.



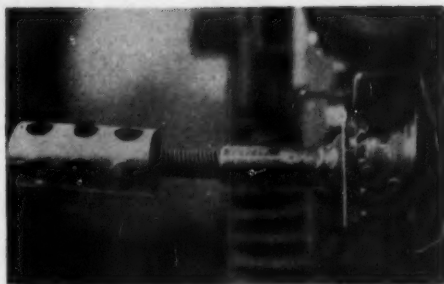


Fig. 4. A cable connector is screwed to the short piece of flexible cable which has been soldered to the projector take-up sprocket wheel. The other end is joined to the linkage unit (see Fig. 3.).

complete with full projector interference. Errors in the script, either of words or timing, are rectified and the commentary is re-recorded with a second showing of the film. The film is then put away, not to be used again until the sound track is finally completed. The tape is marked on the back with Indian ink to locate the beginning and end of each word sequence.

The corrected commentary is then completely re-recorded without projector noise and under more favourable conditions. The Indian ink key marks give exact timing. If music is to be added, the tape is raised one-quarter of a

track, as described in D. M. Neale's article. In this way, two  $\frac{1}{4}$  tracks are incorporated on one  $\frac{1}{2}$  track. The first carries voice and any specially-cued sound effects; the second carries music.

The tape markings are used during the recording of music to show when music volume should be turned down or up to avoid interfering with speech. I arrange to change from one piece of music to another during a spell of commentary so that the transition is not obvious. When all is recorded, the tape is centred over the record/erase head, and consequent playback gives perfect balance of music and words.

Slight bias one way or the other can be corrected by raising or lowering the tape slightly on playback. A convenient adjustment screw built into the 700L enables this to be done. Naturally, an extension speaker is used during performances, the actual recorder being nothing more than a control box.

It is true that the very real tape slip and slight tape stretch will never allow faultless synchronisation, but the error is extremely small with this linkage. And at least I think I can claim that a big step has been taken towards giving these documentaries the stamp of authority.

R. L. ROBERTS.

## THE JOB OF EDITING

(Continued from page 1239)

show them at their best. This he can do by cutting out the parts where they hesitate, glance at the camera, over-act, etc.

You might have a shot of a child pointing at something, dropping his arm, glancing at the camera for instruction, and then pointing again. This would probably look most artificial on the screen yet, if you cut the shot just before the child dropped his arm, you might find that the performance appeared perfectly natural and convincing. Similarly, close-ups can look very forced if they are held too long. Cut them short and help your actors to give performances that will surprise even them!

When the editing is finally completed (or, rather, when you fondly imagine it is), show the film to a critical audience and encourage them to pull it to pieces. Cine societies are sometimes rather good at this. Make sure that they are able to follow every bit of the plot. I recently completed a story film without a single sub-title. This is not really difficult and, in fact, ought to be the rule rather than the exception. Yet I was disgusted to find that owing to my careless direction, one part of my story was not at all clear to my audience. Regretfully, I added a sub-title. It made all the difference.

It is by studying audience reactions that professionals and amateurs alike can learn to

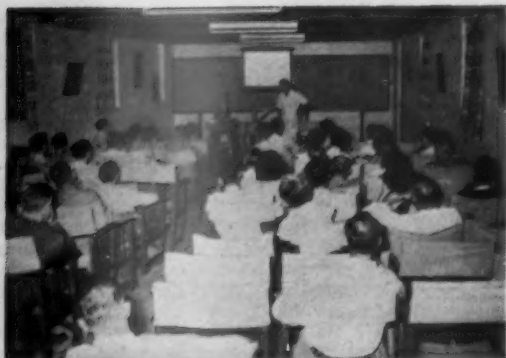
improve their films. Of course, you cannot give equal weight to every criticism, especially if it is made by a type of audience for which your film is not primarily intended. So, for example, if you are making a film for children, don't worry too much if adults find the plot a little improbable. Instead, discover what it is about your film that child audiences like or dislike. The mere fact that they all seem to enjoy themselves while they are watching it may not prevent their telling you afterwards that they thought it was all rather silly.

Children tend to give even a poor film their full attention in the pathetic hope that it will get better as it goes on, so the movie-maker must be careful not to deceive himself. Adult audiences can be even more disconcerting. I remember showing a Ten Best winner to a local camera club. They thought it a very professional job except for "those black things in the middle". After a lot of detective work, I discovered they were referring to the fades!

One last point: do not throw any film away, however useless it seems, until you are quite certain that the editing is really finished and that you will have no further use for it. One of the reasons why some of my own films look as though they have been in the waste paper basket is that they have!

Next month, I hope to round off these notes with some observations about continuity, what it is, and how it can be preserved.





Lighting cameraman Freddie Young addresses the Mombasa C.C.  
(See col. 2).

Film makers are busy again in Oxford, where the daring young men of the University's Experimental Film Group once spent a cool thousand or so on the production of that all-dancing, all-abstract curiosity, *Between Two Worlds*—which, by the way, is now doing big dollar business among the arty film clubs in America. Current activities, however, seem to be of a humbler and more down-to-earth nature.

Tom Tower Films announces that a purely visual comedy entitled *One of Those Days* is nearing completion. It tells the story of a certain Mr. Smith who has worked at the same office and followed the same routine for some thirty years until, one Saturday, he reads a newspaper headline which has a most disturbing effect on him and leads him into a series of remarkable adventures.

The comedy starts when he buys a newspaper with a ten shilling note and receives 9s. 10d. change in coppers. A passer-by bumps into him, and Mr. Smith is soon groping for his pennies on the pavement. This scene was shot on location during the rush hour so as to get plenty of legs and feet walking round and over the unhappy hero. Many members of the public actually purchased copies of the paper. The unit can't help wondering what they thought when they discovered that it was three weeks old!

For street scenes, Tom Tower's cameraman, David Swain, has been concealing his camera under the arm of director R. Stanton King who, as luck would have it, is exceptionally tall and serves as a good 'hide'.

A second unit, working under the direction of John Herbert, is filming an 8mm. melodrama called *What Luck*. This concerns a young married couple who make a winning forecast on a football pool, only to lose the coupon on the way to the post. (Stop me if you've heard it!). They get the money, after all, thanks to the efforts of a female down-and-out who finds the coupon and posts it for them, and at least there is an ironical twist when she is nearly run over by the new car, purchased by the couple with their winnings. (Secretary, R. Stanton King, 100 St. Aldates, Oxford.)

## Monster at Large

It may be that the commercial success of *The Quatermass Experiment* has something to do with it, or it may be just a coincidence that the North Devon C.C. is busy preparing a science-fiction chiller about a monster from outer space who arrives at Barnstaple. Unit members have ambitious plans for this, their second production. They hope to secure the help of police, ambulance, civil defence and fire services for certain sequences, one of which will show a mass evacuation of the town, no less. In the film, only the shadow of the monster will be seen at first as it roams at large through the neighbouring woods.

A husband and wife, child and small dog are the central characters in this gruesome affair. The club's press correspondent, Eileen Smith, promises that "the dramatic effect is to be heightened when the wife insists on returning to Barnstaple in the shadow of the menace to save her dog which has been left behind".

Four cameramen will work on the production but, although this will be a sound film, there is to be no attempt at lip synchronisation. The track will consist

## NEWS REEL

presenting news and  
views from club and  
lone worker

Clubs and lone workers are cordially invited to contribute news of their activities — and photographs are welcomed, too. Address on page 1227.

mainly of radio announcements and background speech.

To get themselves into the right frame of mind, members recently viewed a silent film, *The Last World*, made in 1922, which had a similar theme. (Secretary, Mrs. F. Z. Ogden, "Ramblers", Higher Muddiford, Barnstaple, N. Devon.)

## Taken for Granted?

It is becoming rather trite to say that amateur cine clubs pay too much attention to technique at the expense of the content of their films, while film societies err on the opposite side. That the two points of view can be reconciled is suggested in a sensible letter from an anonymous film society member, published in the February issue of the *Potters Bar C.S. newsletter*.

The writer declares: "I am no friend of shoddy technique—bad exposure and wobbly shots deserve every condemnation. But as long as technique is treated as an equal to the subject matter, there is no hope for improvement in amateur films. And the fault is largely in many competition judges. Putting it bluntly—isn't it time that a reasonably competent standard of exposure, focus, continuity and so on was taken for granted? Why should an amateur be awarded marks for getting a film in focus, as if it were a commendable achievement? Rather, let no marks be given for the reasonable standard; extra marks be given for specially good camera-work, and marks taken off for lapse below the standard. The critical focus of the judges' attention would then be on the subject matter of the film, and quite rightly!" (Secretary, Frank Groom, 2 Oakwood Crescent, Winchmore Hill, N.21.)

Mombasa C.C. enjoyed their most interesting meeting to date when they acted as hosts to professional lighting cameraman, Freddie Young and publicity director, L. Sansom, who have been working on location in the district. Mr. Young, who has been in the film business since 1917, talked to members about his



Happy culmination of successful work: St. James at Bowes F.U. chairman, B. Strange, presents prize in annual competition to R. V. Prime for the Kodachrome holiday film, *Ices for Two*.

Last cable car journey is recorded by the Otago Cine Club of Dunedin, New Zealand. In addition to this sequence, the club has a vast amount of footage devoted to three other cable car services in the city, which are also now a thing of the past. Otago will add this film record to its local history-on-film series, a copy of which it has given to the Early Settlers' Museum.



experiences and answered a barrage of questions ranging from the familiar "Why do wheels appear to turn backwards in a film?" to "Is Ava Gardner as attractive as she looks on the screen?" To round off the evening, the guests were presented with locally-made souvenirs of their visit. (Secretary, J. Strom, P.O. Box 2140, Mombasa.)

Bristol A.C.S. recently heard K. A. S. Pople discuss the use of sound in amateur films with special reference to *City of Temples* and *Bells of Torment* which were hired for the occasion from the I.A.C. Library. The former was particularly well received and Mr. Pople praised the way in which the commentator left the more exciting visuals to explain themselves and concentrated on providing the essential information.

The club is to make its first 8mm. film this summer. It will have a seaside setting and will be produced by Brian Jones, who also wrote the script. (Programme Secretary, Philip Grosset, Avonside, Kelston, N. Bath.)

Viking Film Unit members have completed their first production, an ambitious musical fantasy based on the story of *Little Red Riding Hood*. They are now engaged on what they hope will be a fast moving comedy for which no title has yet been found. The story is described as "a simple eternal quadrangle with an unusual ending." The first sequence was shot in a London flat, re-arranged to look like an artist's studio, and although the temperature was somewhat below freezing, everyone is still enthusiastic—even the artist's model. (Richard Hodkin, The Grange, Lidington, Beds.)

## Love to Robert

The National Press blows hot and cold on the amateur film movement. Normally amateur activities are ignored, and even the current Cine Holiday series on commercial TV has not attracted a single word of comment from any of the major critics. Yet every now and again some bright reporter discovers the existence of an amateur unit and announces the fact as if it were a breath-taking novelty. The latest group to get the Cinderella treatment are the Silver Screen Players of Tolworth. They were given a report in the *Evening Standard* on the 10th Feb. and a few days later the *News Chronicle* came out with a picture and a thrilling account of their first production, *Unwanted Headlines*.



This recalls the time when the *Daily Mirror's* film correspondent, Donald Zec, was invited to an amateur film show which included several well-known prize-winning productions. Apparently he was not impressed by the features but saw a "human story" in one of the shorts. This was a documentary by lone worker Robert Mead, formerly a member of High Wycombe F.S., and concerned his job on a farm in Buckinghamshire. A few days later there was a headline right across page 3 of the *Mirror*: "Robert films the fields he loves". The organisers of the show found it all very touching and, for several weeks afterwards, Robert received fan mail, including six offers of marriage. At the time of writing, he is still single.

The Dunedin C.C. in New Zealand has an idea which might well be copied over here. They maintain an 'historical unit' whose members are ever on the watch to record the changing life of the town for future generations. During the course of the club's existence a large library of historical material has been accumulated. Copies have been made, placed in sealed cans and handed over to the Early Settlers' Museum.

The latest sequence to be added to this record deals with Dunedin's last cable car service to Morningside. Included in the library are films of the Royal Tour and most of the big fires which have occurred in the City during the last ten years. Soon to be covered is the American "Operation Deep Freeze" expedition to the Antarctic. (R. Kirk, P.O. Box 336, Dunedin C.I., New Zealand.)

High Range A.C.S. have started work on their first club film. The story is a simple one, centred around the local race-course. The highlight is an actual race sequence which will be filmed by four or five cameras, including one in a car, running on a road parallel with the track. (Secretary, J. G. Inglis, Rajamallay Estate, Munnar P.O., Travancore, South India.)

Planet F.S. members held their 22nd Annual General Meeting on the 8th Mar. They promise a full report in due course, together with "a special novel announcement of important interest to all N. and N.W. London amateur film enthusiasts." Meanwhile, they report that the club's Vice-Chairman has won the Planet trophy for his *Cornish Holiday* and a short experimental reel entitled *Two Minutes of Tripe*. (Secretary, H. W. Denton, 215 Chase Road, Southgate, N.14.)

Once in a lifetime advantage of club membership: you'll get good coverage of your wedding! The happy pair who belong to the Cheam C.C. also have the service of wedding guest property man in the traditional embellishment of the car.



The comic sections of the American Press which are faithful in their fashion to contemporary manners and customs have discovered a major source of humour in home movie making. Aggie Mack, blonde teen-age heroine of a strip cartoon serial appearing in the *Chicago Tribune*, has acquired a cine camera which figures largely in nearly all her current adventures.

By British standards, Aggie's directorial methods seem a trifle too aggressive. However, despite the humiliations they suffer at her hands (see reproduction on this page) her boy friends keep coming back for more. Another strip

features a bombastic college professor who insists on projecting his own films because he can't trust the students to handle the machine properly. The last picture shows the programme commencing with the end title backwards on the screen.

Even those venerable comic characters, Mutt and Jeff, have got into the act. Mutt, behind the camera, tells Jeff not to overdo his slapstick comedy business. Jeff replies: "Tell that to the wasp that got inside my pants."

August Barthelot, who has supplied us with cuttings of these cartoons, is Vice-President of the Fort Worth Cinema Club in Texas.

Welwyn and District C.C. entertained members of the Meridian C.C. at a recent meeting. Among the visitors was S. Miles who demonstrated his own projector and tape recorder synchronisation system, which was described in the December issue of *A.C.W.* (Secretary, J. Hornsbury, 103 Parkview Road, New Eltham.)

Kingston and District C.C. are preparing a shooting script for a comedy *Historical Humours*, based on a story outline submitted by Vic Hooydonk. It will consist of a series of short skits on great historical occasions and was chosen mainly to give as many members as possible a chance of taking part.

On the exhibition side, Kingston is organising a series of public shows, devoted to films which they described as 'near misses' (not award winners, yet good enough for public screening). Publicity Officer, Mrs. E. N. Smithson, 127 Rydens Road, Walton-on-Thames.

## Coming of Age

Stoke A.C.S., who for many years have been turning out such popular comedies of character as *Handle for Scandal* and *It Never Rains*, are to celebrate their 21st birthday in March with a cocktail party on the 14th and a dinner-dance on the 21st. In April they will present a representative programme of Stoke films from the first year of production to the present. It should prove a nostalgic evening, especially for some of the older members.

Latest picture to roll off the production line at Stoke is a comedy called *You Never Can Tell* which, apart from its title, has nothing to do with the late George Bernard Shaw. Another project is in hand for outdoor filming during the summer.

Members were recently entertained by Peter Bowen who went over from Wolverhampton to present a programme of his films. They also gave a public showing of the I.A.C.'s prize winning films which, they say, caused some heated discussion. (Secretary, W. A. Cooper, 17 Eleanor Crescent, Newcastle, Staffs.)

High Wycombe F.S. saw another programme in their 'members' choice' series when Tony Rose introduced a selection of *avant garde* films past and present. These ranged from Luis Bunuel's *L'Age d'Or* to Maya Daren's *Melancholia of the Afternoon*. Members agreed that the Bunuel classic made most of its modern counterparts look pale and insipid by comparison.

At the Annual General Meeting, the treasurer, David Anderson, reported that the credit balance had increased

during the year, despite fairly heavy expenditure on film production. Since he took over the club's finances, film hire had become quite a worthwhile source of income. The club's newly elected secretary is R. Debenham, Mullion Cottage, Peterley Lane, Prestwood, Ct. Misenenden.

Thanks to the hard work of the Slough F.S., a section of the Slough and District Arts Festival has for several years now been devoted to amateur films. It is thought to be the only Festival of its kind, embracing music, drama, painting and poetry, which also extends a welcome to film makers and, as such, seems to deserve rather more widespread support than it has had in the past. A number of celebrities, including George Sewell, have given their services to the cine section as judges; it is now up to clubs and lone workers to fill this useful shop window with worthy films. The closing date is 30th April and full particulars are obtainable from the Secretary, Mrs. L. J. Cooke, 27 Lascelles Road, Slough.

West Riding Cine Group was formed in Sept. 1954 to promote mutual aid among cine clubs in the West Riding of Yorkshire. It does not compete with any of the national bodies, but provides lists of members of the associated clubs willing to give lectures or film shows within the group. To date the following clubs have joined: Bradford, Dewsbury, Halifax, Huddersfield, Harrogate, Leeds, Leeds University, Otley, Pontefract and Wakefield. The next joint meeting of the group will be held on 11th April at the Guildford Hotel, The Headrow, Leeds, when it is hoped to show films which have won awards in the individual club competitions. The meeting will start at 7.30 p.m. (Secretary, D. C. Ramsden, 174 Otley Road, Leeds 16.)

Dundee C.S. report that two of their prized films, *Crieff Highland Games* and *The Royal Highland Show*, have disappeared and that all efforts to trace them have failed. Both are 16mm., 400ft., Kodachrome. Anyone who can offer a clue as to their whereabouts is asked to contact the Secretary, W. S. McCulloch, 11 Margaret Crescent, Broughty Ferry.

## NEW CLUBS

Guildhouse F.S. now meets every Friday at 7.30 p.m. at the Percival Guildhouse, St. Mathews Street, Rugby, and enquiries will be welcomed by the Secretary, Bernard Ridden, at that address.

Lusaka C.C. came into being in January and has arranged to hold bi-monthly meetings for talks and demonstrations on film production. A club production is planned. (Secretary, D. V. Piper, P.O. Box 1517, Lusaka, Northern Rhodesia.)

With over 2,000ft. of 8mm. in the can (or, to be pedantically precise, several cans), the fruits of four and a half years as a lone worker, Mr. James M. Gibson, of Parkhurst, Johannesburg, tells us that he is now considering joining his local club to help him enlarge his scope.

It used to be the 9.5mm. fan who was popularly supposed to be a little touchy if ever his chosen gauge was called to account, but can it be that champions of the youngest gauge are also over quick to smell out heresy? Mr. Gibson says he continually notices little digs and prods at 8mm., delivered in a "mild and almost paternal way" by some A.C.W. contributors. So in the spirit of junior kicking pappa in the pants, he has rattled off some amusing verses with the clarion title, "Up the Eights!" The logic of the comparison with 16mm. is not all that hot:

At twice the length and twice the frame,  
The skill required is not the same.  
but the finale is triumphant:  
Now I've got that off my chest,  
Here's to more Eight-Mil Ten Best!  
Steady n.n.n, don't let them trouble you!  
Three cheers for Eight and A.C.W.!

Mr. H. G. Wilson, of Eastbourne, who wrote a short time ago in blithe optimism, asking fellow 8mm. users to support his appeal for improvement in the supply of 8mm. printed films, now writes in grey disillusionment. It would be futile, he says, to proceed with the petition he had drawn up. Only seven readers expressed any interest, and of these only two signed and returned the petition he sent them.

To all the other 8mm. fans who didn't bother, Mr. Wilson sends this bleak message: "You've had your chance. Don't blame anyone now if there is no improvement in the selection of 8mm. films. The case is closed." All those who have ever tried to stir up interest in a Cause will understand his disappointment, but they will also offer the comforting observation that there is no finality about amateur cinematography.



From Timothy.

**Sutton Coldfield.** 23rd March at 7.30 p.m. Presented by Sutton Coldfield Cine Society. Tickets 2s. from G. W. Baldwin, 82 Rectory Road, Sutton Coldfield.

**Chingford.** 24th March at 7.30 p.m. Presented by Anco Film Unit at the Parish Hall, The Ridgeway, Chingford, London, E.4. Tickets 2s. from Graham J. Mann, 38 Beechwood Park, Snarresbrook, London, E.18 or at door.

**Ramsgate.** 24th, 25th and 26th March at 7.45 p.m. Presented by Group 13 (Thanet) Cine Society at Granville House, Ramsgate. Tickets 2s. from L. F. Ingham, 16 Nethercourt Gardens, Ramsgate.

**Oldham.** 27th, 28th and 29th March at 7.30 p.m. Presented by Oldham Lyceum Cine Society at The Lyceum Union Street, Oldham. Admission free, silver collection.

**Dunfermline.** 28th and 29th March at 7.30 p.m. Presented by Dunfermline Photographic Association at Youth Centre, Pilmuir Street, Dunfermline. Tickets 2s. from W. G. Prattis, 44 Headwell Road, Dunfermline.

**Worthing.** 31st March. Presented by The Silseu Miniature Theatre

## Where to See the 1954 Ten Best

Applications for tickets (stamped, addressed envelope, please) should be sent to the addresses below—not to A.C.W.

Society. Particulars from K. C. Wiber, 71 Greenland Road, Durrington, Worthing.

**Edinburgh.** 6th and 7th April at 8 p.m. Presented by The Edinburgh Cine Society at Edinburgh Cine Society Cinema, 23 Fettes Row, Edinburgh. Tickets free from E. L. Howse, 23 Fettes Row, Edinburgh.

**Wallasey.** 6th and 7th April at 8 p.m. Presented by Wallasey Amateur Cine Club at The Memorial Hall, Manor Road, Wallasey, Cheshire. Tickets 2s. (children half-price) from Miss Kay Barlow, 19 Elgin Drive, Wallasey.

**Folkestone.** 11th April at 7.30 p.m. Presented by All Nations Sports & Cultural Association at Gas Company's Show Rooms, Sandgate Road, Folkestone. Tickets 2s. from E. Hudmston, 32 Castle Hill Avenue, Folkestone.

**Southport.** 12th, 13th and 14th April at 8 p.m. Presented by the St. James' Film Society at Memorial Hall, Lulworth Road, Birkdale, Southport. Tickets 2s. 6d. from Kay

For details of performance of the  
Ten Best of 1955 please see page  
1228.



Lone worker in a lonely spot is Squadron Leader L. W. Davies, F.R.G.S., who filmed the hazards of the R.A.F. Himalayan expedition in temperatures ranging from 150° F. to zero. But his camera, a G.B.-Bell & Howell 70DL, successfully coped with these extremes. The 7,000ft. of film exposed includes some remarkably fine material, but much of it will have to go, for the finished film is scheduled to run for about an hour. Davies, like the other members of the R.A.F. team, gave up his annual leave to take part in the expedition.

Lone worker C. P. Abbott, whose painstaking and fascinating film, *Modern Bee Breeding*, was among the prize-winners in the I.A.C. competition a few years ago, has broken into television. Sequences from some of his films were shown in the B.B.C. "Frontiers of Science" series on 28th Feb. They were introduced by Dr. Colin G. Butler, head of the Bee Research Department of Rothamstead experimental station. When he is not filming bees, Mr. Abbott runs a garage in Southall.



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**Bolton.** 13th April at 7.30 p.m. Presented by the Newera Amateur Film Unit at Co-operative Society Small Hall, Bridge Street, Bolton. Tickets 2s. from Mrs. F. H. Howorth, "Silverstone", Markland Hill Lane, Heaton, Bolton.

**Brechin.** 21st April at 7.30 p.m. Presented by Brechin P.A. at Mechanics' Institute. Admission free: silver collection and charge for programme.

**Barnstaple.** 25th April at 7.30 p.m. Presented by North Devon Cine Club at Barnstaple. Tickets 2s. 6d. from Mrs. F. Z. Ogdin, "Ramblers", Higher Muddiford, Barnstaple, N. Devon.

**Torquay.** 26th April at 7.30 p.m. Presented by South Devon Film Society at S. W. Gas Board Demonstration Theatre, 112 Union Street, Torquay. Tickets 2s. 6d. from D. W. Aldous, 199 Union Street, Torquay, S. Devon.

**Stoke-on-Trent.** 25th April at 7.30 p.m. Presented by Stoke-on-Trent A.C.S. at North Stafford Hotel, Stoke-on-Trent. Tickets 2s. 6d. from W. H. Kendall-Tobias, 714 London Road, Oakhill, Stoke-on-Trent.



## EXCITING EVENING of Amateur Films

(Continued from page 1231)

cameraman, Hamid Hadari, shot a few more sequences, and additional photography was tackled by Geoffrey Simpson, Walter Lassally and the versatile John Fletcher, who also recorded and edited the track.

Miss Mazzetti had never discarded a shot in cutting her previous work. When she edited *Together* it ran for two hours—exactly the same length that had been filmed. She showed the result to Lindsay Anderson, who agreed to act as supervising editor, "I didn't know anything about edge-numbering", Miss Mazzetti told us. "I just worked by intuition, and I was afraid to cut very long scenes. You can imagine how glad I was when Lindsay said he'd help".

### Series of Impressions

*Together* does not at first wake the full response it deserves. Its feeling for the beauty and tragedy of mean streets, pubs and blackened walls are at once obvious and moving. But the true poetry of the film and the sensitivity of the director only become fully apparent on a second viewing. Each sequence, instead of taking a plot one stage further forward, continues a series of impressions of the everyday existence of its two central characters, played by Michael Andrews, the artist, and Eduardo Paolozzi, the sculptor. (There are no professional actors in the film.)

Thus we begin to know these men, to understand and sympathise with their isolation. At first the pace seems slow. Spoilt by the routine development of almost every film since *The Great Train Robbery*, we wait for a story to begin. But when we realise that the agony of loneliness is the story, we can appreciate the film's true value.

In the last sequence the children who mock and pester the mutes cause one of them to fall into a canal. It is daylight. There are many people in the vicinity. A policeman passes. But unable to shout for help, the man drowns.

### How Can He Survive?

The film ends; but for the other deaf mute, a childlike person who relies entirely on his friend, the torture has yet to begin. We have seen in great detail the terrible isolation that both have shared. An eager conversationalist in a pub or a van driver hooting angrily as he tries to pass them in a narrow street can unwittingly inflict the acutest pain. How can this simple man survive alone in such an antagonistic world?

The children's part in the death of the other mute is cleverly anticipated by their introduction as a kind of chorus throughout the film. Between nearly every sequence of the two men we see the children roller skating, playing cards, tumbling about the streets and bomb

sites. We hear odd snatches of "Eena, meena mina, mo", a sudden shout of "Shut up moanin'".

Few sounds are used completely naturalistically. There are patches of silence, unexpected overlaps in music and effects, and illogical moments when only some of the sounds of a sequence are heard. During one of the dreadful meal sequences, for instance, we cannot hear the voices of the family as they speak, but the cutlery still clatters on to the table.

Occasionally this jars; but it jars in such a way as to remind us of the affliction of the two men. "Sometimes", Miss Mazzetti told us, "there were mistakes in printing the track. But often I found these accidents happened at points where the accompaniment was too direct, so I kept it as it was. For example, the music that accompanies the girl's dance in the fairground sequence was accidentally run on over the long shots of riverside scenes that follow; but I've deliberately left it that way".

### Poetic Realism

After seeing *Metamorphosis* (which is available for hire from the B.F.I.), we asked Miss Mazzetti what had made her leave her interpretations of Kafka's symbolic world for the poetic realism of *Together*. "Those faces I found in the East End were so vivid that they could not be symbols", she replied. "They had to be themselves".

"All your film work so far has been concerned with the agony of isolation", we said. "Why is this? Do you yourself feel cut off?"

"I believe that if you want to show reality, if you want to express life as it really is, you have to take someone who is outside that life. Then you can show the reality which eludes him. As for me, well, I don't feel cut off—but perhaps not quite cut in".

Free Cinema attracted the largest crowds the National Film Theatre has ever known, and its success was such that it will almost certainly return there. The importance of this programme is hard to overestimate. So, too, is the value to every film maker of this example of the potentialities of everyday subjects, casts and settings. But above all Free Cinema proves the necessity of having something to communicate.

### Instruction Books Required

B.T.H., S.R.B.—A. E. B. Pailing, 21 Thorpe Crescent, Thorpe, Nr. Wakefield, Yorks.

Ensign Silent 16.—A. Barnes, 22 Pemell House, Globe Road, London, E.1.

Campro.—M. A. Ellins, 189 Spearing Road, High Wycombe, Bucks.

Back Numbers of "A.C.W." wanted by 4151406 L.A.C. Robotham, No. 3 M.F.P.S., R.A.F., Geilenkirchen, 2 T.A.F., B.A.O.R.I. (who lost part of his collection on moving to the very involved address above).



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9.5mm. Welbo A Lux, f/2.5	£22 0 0	8mm. Kodascope 8-46, 200w.	£22 0 0
8mm. Kodak 8-55, f/2.7	£30 0 0	8mm. Eumig PB, 100w.	£25 10 0
16mm. Kodak B, f/3.5	£15 0 0	16mm. Specto 100w., grey	£25 0 0
16mm. Filmo Autoload, f/1.9	£45 0 0	60mm. Angenieux lens for Pax	£7 10 0
f/1.9 Dallmeyer C mount lens	£5 0 0	9.5mm. Pathe Pax, 400w.	£120 0 0

### EVERYTHING FOR THE CINE ENTHUSIAST

## MAGNETIC RECORDERS

(Continued from page 1236)

Tape is quite simple to use. White or coloured leader tape is now available for joining on the front or end of the length to indicate which end is which—essential with twin track recordings! A convenient method is to use white leader on the start of the first half-track, and red leader for the other end of the reel. The actual start point of a recording can be marked by sticking a piece of coloured adhesive tape on to the magnetic tape.

Several items are frequently recorded on one length of tape, and it is then that the place-finder scale is required! Few things are more infuriating than having to shuttle the tape to and fro, trying to find the start of a certain item, while one mutters furiously: "I know it's here somewhere!"

All modern tape recorders have an erase head, fitted just before the recording head, for removing any previous signal on the tape before a new one is put on. The erasing, of course, takes place only when the instrument is switched on the *record* position.

You need to take care not to start playing a reel when the instrument is switched to *record*, because this will erase the signal on the tape. We've all done it! At least one manufacturer is realistic enough to fit a removable link in the erase circuit, this link being taken out as a safety measure when precious recordings are replayed.

Most of the modern tapes are of fairly high coercivity and are somewhat difficult to erase, especially if the recorder does not provide a very powerful erase current. Some users even find it necessary to run the tape through once just to erase the previous signal, then the erase

when recording removes the last traces of the signal and leaves the tape quite "clean". For quantity users there is the *bulk eraser*, generally a box containing a very strong A.C. electromagnet which demagnetises the reel of tape laid on it. The bulk eraser gives out so strong a magnetic field that watches must not be brought near it.

It is frequently claimed as an advantage of tape that it can be cut and edited. But editing lost popularity when twin track came in because it is obviously not possible to cut the tape without spoiling the second track. Most users now prefer to keep each reel of tape in one uncut length as far as possible. However, accidents do happen, and a simple tape splicer such as the Bib is an essential accessory.

Tape is generally joined by trimming the two ends at 45°, and making a butt joint with a piece of thin adhesive tape stuck to the back. It is best finally to trim along the edges to remove any "corners" of sticky tape which might catch up on the recorder. Most tapes can also be joined by making a lap joint with a solvent type cement suited to the particular tape. This gives a "weld" joint similar to a join in cine film. The "sticky tape" method, however, is generally used for joining magnetic tapes, and special adhesive tape is now available.

The earliest recorders had no brakes, and tape spills and tangles were frequent. Nowadays all good instruments have brakes which stop the reels as the tape drive is switched off. Some recorders use mechanical brake shoes around the reel hubs, but it is more usual now to brake the motors electrically by disconnecting their A.C. supply and feeding them with D.C., which makes the rotors "stand still".

## MOVIE MUSEUM

(Continued from page 1233)

Fig. 5 records one of the peak achievements of 25 years ago, the Eastman high speed camera in which the film moves continuously through the gate, a rotating prism block carrying the image forward through the focal plane at the same rate as the film travel. It took up to 3,000 pictures a second, and was originally designed for photo-finish records of sporting events, but its application to the solution of faults in mechanisms working at high speed proved infinitely more important.

Absorbing though the study of apparatus is, it is as well to get it into the right perspective, so we fittingly conclude this very brief note on an exhibition which surveyed the historical development of the technique of cinematography with the welcome news that the British Film Institute plans a counterpart to take place from May to July. It will illustrate the history of the film as an art medium. We hope to give details shortly.

## EXCEL CELSONIC

We regret that the manufacturer's address and the prices were incorrectly quoted last month. These should read: Excel Sound Services Ltd., Celsonic Works, Garfield Avenue, Bradford 8, Yorks. The current Model 1B gives half-track recording, with tape speeds of 3½, 7½ and 15 in. per sec. Price: £90. Separate amplifier and speaker unit for playback: from £23 10s. Synchronising unit: £10, plus £2 10s. extra if gearing is needed to link up with the projector. The interesting features of synchronising and superimposition on this recorder will be discussed in next month's instalment of these notes on tape recorders.

## Stop Press TEN BEST PRESENTATIONS

Amateur Cine World Ten Best Films of 1955 comprise one 9.5mm., three 8mm. and six 16mm. productions. Last year we undertook to arrange for presentation of 8mm. and 9.5mm., provided there were two or more films in these gauges. That undertaking will, of course, be honoured, and we shall do our best to ensure that 8mm. is adequately represented in the programmes to be screened at the National Film Theatre on 6th and 7th May. The same programmes will be available for provincial showings.

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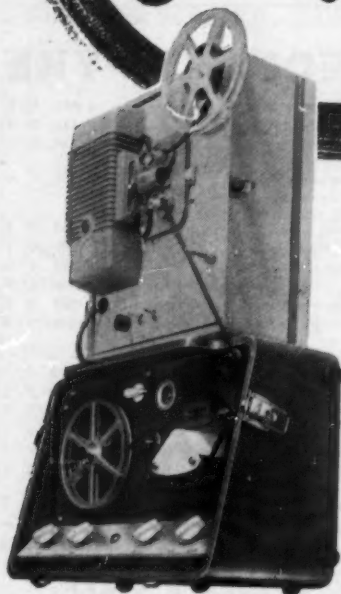
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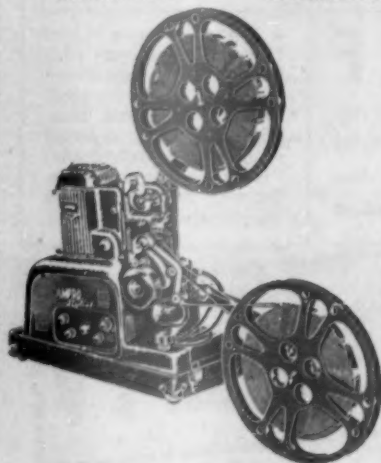
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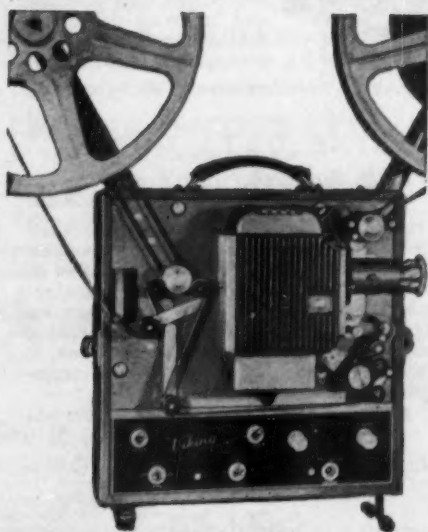
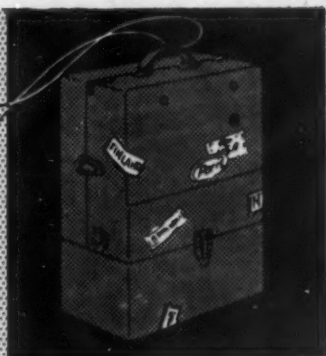
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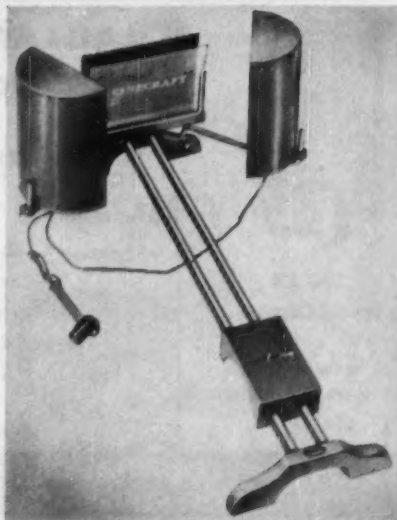
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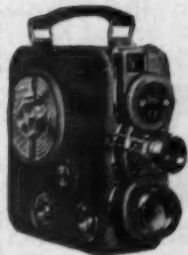
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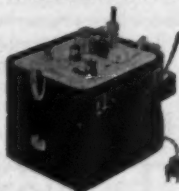
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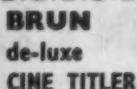
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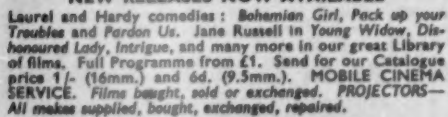
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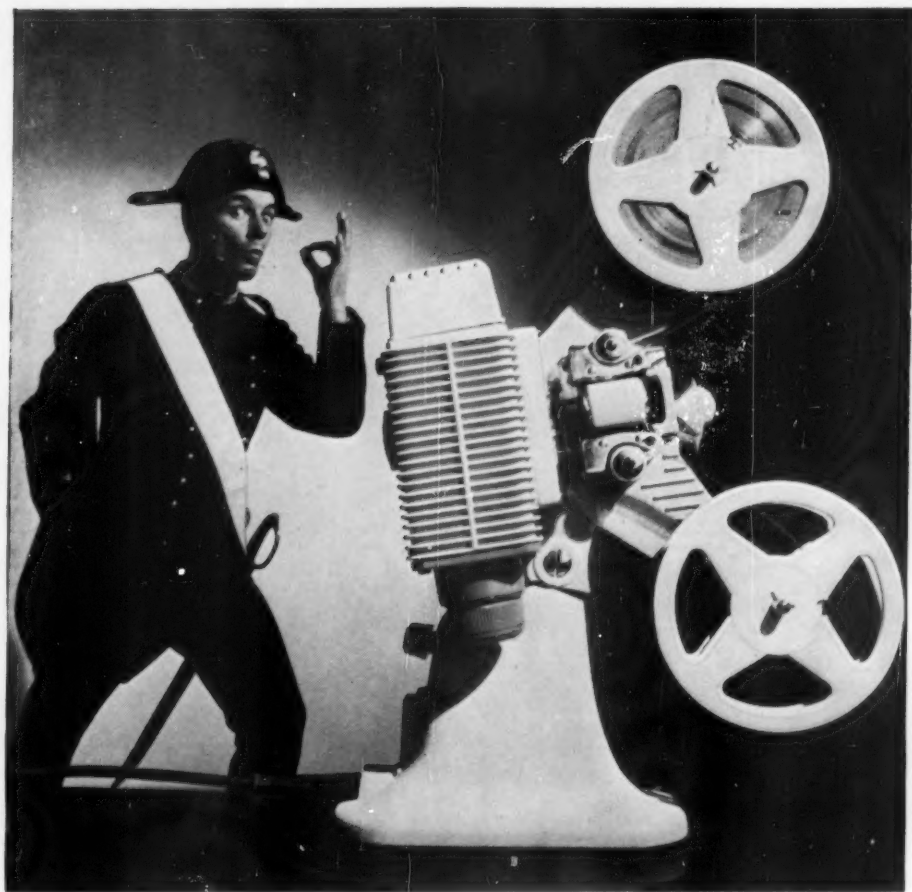
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